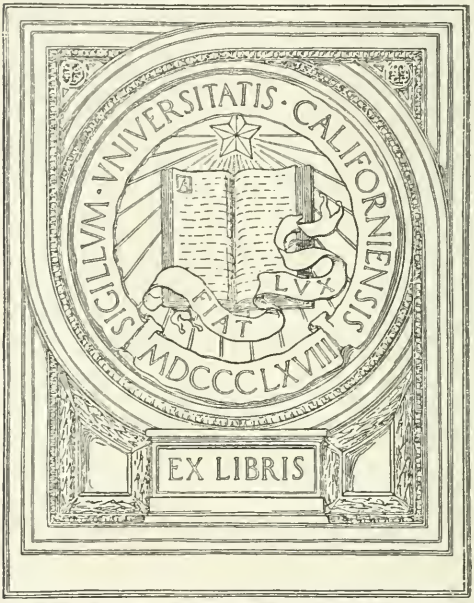
UC SOUTHERN REGIONAL LIBRARY FACILITY
AA 000 890 791 7

FOR READING ROOM ONLY

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



MUSIC
LIBRARY

CATALOGUE OF MUSIC

IN THE

LIBRARY OF CHRIST CHURCH

OXFORD

BY

G. E. P. ARKWRIGHT

WITH A PREFACE BY

T. B. STRONG

DEAN OF CHRIST CHURCH

PART I

WORKS OF ASCERTAINED AUTHORSHIP

ALDS LIBRARY

HUMPHREY MILFORD

OXFORD UNIVERSITY PRESS

LONDON EDINBURGH GLASGOW NEW YORK

TORONTO MELBOURNE BOMBAY

1915

OXFORD: HORACE HART
PRINTER TO THE UNIVERSITY

UNIV. OF CALIFORNIA
AT LOS ANGELES
LIBRARY

LIBRARY

ML
136
C9C4
1.1

PREFACE

THE present volume, being Part I of the Catalogue of the Library of Music at Christ Church, contains a list of all the manuscript music of which the authorship is known; it is

CORRIGENDA

Page 10, line 1. *Beckwith.* Omit the name 'Christmas'.

Page 38, line 20. *Farinelli.* *For* 'Cristiano' *read* 'Giovanni'.

Page 71, line 28. *Leveridge.* *For* 'Calista' *read* 'Caligula'.

Page 86, line 6 from bottom. Insert reference number 945.

Page 124. Before line 8 from bottom, insert
WHYTE or WHITE (William).

repaired, unbound volumes were beautifully bound, loose sheets, of which there were a large number, were sorted and their contents identified. For some of this work we had the help of Sir John Stainer, then Professor of Music in the University. Under Professor Powell's successor, Mr. F. J. Haverfield, now Camden Professor of Ancient History, the books were rearranged and the Catalogue revised and brought up to date. It was then decided, on the proposal of the present Librarian, Mr. H. W. Blunt, to print the Catalogue as it stood, in order that musical scholars might know generally

Scribner

364885

M2
136
C9C4
1.1

LIBRARY

PREFACE

THE present volume, being Part I of the Catalogue of the Library of Music at Christ Church, contains a list of all the manuscript music of which the authorship is known; it is not a complete list of the whole Collection. There is besides the works catalogued here a small number of works to which no author's name is appended and of which the authorship has not been traced. Any catalogue of these which should be useful would be a thematic catalogue; it is hoped that these anonymous works will be catalogued thematically in a Second Part, which will appear in fasciculi. There is also a considerable number of printed books, many of which are of great interest. There are, however, few volumes of which specimens are not to be found elsewhere, so that the need for a published catalogue is less pressing. There is an ancient manuscript catalogue which was copied in an elaborate fashion on vellum by the Rev. H. E. Havergal, M.A., formerly Chaplain, in the years 1845–7. So far as I am aware, this copy professed to be, and was, a copy and nothing else. While the late Professor York Powell occupied the office of Librarian the books were very carefully put in order. Bindings were repaired, unbound volumes were beautifully bound, loose sheets, of which there were a large number, were sorted and their contents identified. For some of this work we had the help of Sir John Stainer, then Professor of Music in the University. Under Professor Powell's successor, Mr. F. J. Haverfield, now Camden Professor of Ancient History, the books were rearranged and the Catalogue revised and brought up to date. It was then decided, on the proposal of the present Librarian, Mr. H. W. Blunt, to print the Catalogue as it stood, in order that musical scholars might know generally

JAN 30 '41

Scribner

364885

what is to be found in the Library. At this stage the Governing Body had the great good fortune of securing the services of Mr. G. E. P. Arkwright, a scholar of the first rank in music of the sixteenth and seventeenth centuries. Mr. Arkwright has gone carefully over the whole Collection and verified all the entries in the Catalogue. But this is not all. In the old Catalogues there was a very long list of anonymous works: by means of his great knowledge of the period Mr. Arkwright has succeeded in tracing the large majority of these works, and they now appear under the name of their composers. I take this opportunity of offering to Mr. Arkwright the most sincere thanks of myself and my colleagues for his invaluable help.

It may not be out of place to add a few words upon the Collection itself. It represents mainly the taste and enthusiasm of one man, H. Aldrich, Dean, 1689–1712. Aldrich was a man of many gifts and his name is well known. It is hardly necessary to refer to his works in Logic and Theology or to his skill in architecture: we are concerned with him, at present, only as a musician. It was an age of congratulatory verses and odes. Every royal visitor and every occasion of public importance, as well as the annual Act, produced a rich crop of these compositions. Aldrich wrote the music for several of these occasions: for the Encaenia, 1672, 1674, 1675; for the entertainment of the Duke of York, 1683 (*Wood's Life and Times*, O.H.S., vol. ii. 248, 258, 319, iii. 52). But these were not the only occasions when music was required. There was, of course, the music of the Church; also, under the Statutes then in operation, the Choragus was ordered to provide a weekly concert, and it is plain from Wood and Hearne that a great deal of music must have been performed in Oxford at this time. Such concerts will, no doubt, account for a large amount of the music owned by Aldrich; but it is also plain that he was a real student of music, and collected not only for purposes of performance, but also as a connoisseur. In his will, after bequeathing his music to Christ Church, he goes on: 'I make it my request to the Dean and Chapter of the said

Church that they will be pleased to take such care of my Prints and books of Musick that they may not be exposed to common usage nor to any man without their leave and appointment, because they are things of value in themselves and to be found in very few Libraries.'

The only considerable addition to the books came from the library of Richard Goodson, organist of the Cathedral and Professor of Music in the University from 1682–1718. I have failed to discover any detailed information about this man. His period as organist coincided very largely with Aldrich's residence in Christ Church. Aldrich was Tutor and Censor, then Canon, before he became Dean in 1689. The tastes of the two men must have been in close agreement. Goodson, like Aldrich, wrote music for the Oxford Acts and for the services of the Church; but though Aldrich in G and certain anthems are still heard here and elsewhere, Goodson's compositions have gone out of use. Yet he would seem—if, for once, we may trust the language of an epitaph—to have had a high reputation in his day for music, and, if I am not putting too much weight upon the words of the epitaph, for personal charm:

H. S. E.
Ricardus Goodson
Hujus Eccles: Organista
Hujus Academ: Mus: Praelector
Utrique Deliciae et Decus.

Since the days of Goodson there has been no large addition to the Library. The interest in music prevailing in England shortly after the Restoration lasted throughout the eighteenth century, but without producing any considerable musician at Christ Church. It then passed away altogether, and for a long period of years music was regarded in higher academic circles as an eccentric if not a mischievous pursuit. This view would not lead either to the extension of the Collection, or even to the filling up of lacunae. The books have been used by various workers in the field of musical history. Dr. Burney (*Hist. of Music*, vol. iii, p. 66, note) speaks of the importance

of the Collection, and then adds: 'To these valuable books I have not only been honoured with free access by the Rev. Dean and Chapter, but allowed, in the most liberal manner, to take away many of the most curious in the collection out of the library, for a considerable time, in order to consult and make extracts from them at my leisure.' I may perhaps, without disrespect to Dr. Burney, venture to suggest that this liberal policy, if extensively pursued, may account for some of the gaps. Until recent years the music in this as in other Cathedrals was performed from manuscript part-books. These are now superseded by printed copies. The old Cathedral-books, which have many features of interest—especially a series of chants written before the present fixed arrangement of bars was adopted—are now deposited in the Music Library. Nearly all the works outside the period of Aldrich and the Goodsons are in these volumes. Among these is the volume containing chants throughout the month, and a number of anthems by Crotch, mainly in the handwriting of Dr. Crotch himself. He was organist here from 1790–1807.

To note all the points of interest in these books would take me far beyond the limits of a Preface. I will confine myself to quoting the note in Rogers' handwriting on the fly-sheet of MS. 21:

> Beñ. Rogers his booke Aug. 18 1673 ·
> and p̄sented me by Mr. John Playford Stationer
> in the Temple · London ·
> This Score-booke was done formerly
> by that rare musician Mr. Orlando Gibbons
> and this book is of great value to a composer.

The Collection throws some light on the organists of Christ Church and their achievements. It contains certain works by J. Taverner, who was master of the children in Cardinal College, and who was certainly able to play the organ. He was playing at the Evensong on February 21, 1528, when the Cardinal's Commissary arrived to inquire into the orthodoxy

of the College.[1] In Christ Church there was a choir consisting of boys and men, with a master of the choristers, and the receipts for their payments appear in the Disbursement Books every quarter[2]: but there does not seem to have been an organist before the beginning of the seventeenth century: and there is no evidence of expenditure upon the organ. It is probable that the master of the choristers played the organ also. The boys have a master to teach them grammar and also music: the same person usually performs both these functions. In March, 1605, the word 'organista' occurs for the first time, and the signature attached to it is that of Leonard Major. Leonard Major signs in June, 1605, the receipt of a sum for the purchase of instruments. In 1608 Mr. W. Stonnard appears as organist for the first time, together with a blower. A setting of the Magnificat and Nunc Dimittis of his appears in the Catalogue. He died in 1629, and was succeeded by Edw. Lowe. This gentleman passed through the Commonwealth. Payments for the organist and blower disappear in 1644 and 1645, the books which alone survive for this period, but in 1659 E. Lowe reappears. He held office till 1682. A considerable number of his compositions is to be found in the Library. After E. Lowe came W. Husbands, who held office till 1692. His name also is in the Catalogue, but he seems to have arranged the compositions of other men rather than composed on his own account. Then follows Richard Goodson, the friend of Aldrich, and part-founder of the Collection; he is succeeded in 1718 by his son, also called Richard Goodson. The elder but not the younger is represented in the Collection. In 1741 R. Church succeeded R. Goodson the younger, but he also seems to have left no compositions to the Cathedral. In 1776 T. Norris was appointed organist, a man with a

[1] See Foxe's *Acts and Monuments*, ii, p. 523, ed. 1641; Grove's *Dictionary of Music*, vol. v, p. 30, art. 'Taverner', by G. E. P. Arkwright.

[2] The Disbursement Books are kept in the Treasury. The earliest book is dated 1577. There are large gaps during the broken times of the Commonwealth, but with this exception the series is complete.

distinguished record as a singer: one anthem and perhaps three chants represent his achievement, so far as the Collection is concerned. Then, at the age of fifteen, W. Crotch became organist of Christ Church, the most distinguished musician who had yet held the post. His avocations, besides his work in the Cathedral, were numerous, and he moved to London in 1807, still retaining the Professorship of Music. W. Cross was his successor, followed in 1825 by W. Marshall. Both were undistinguished. In 1846 came W. Corfe, son of the organist of Salisbury, who held office till 1882, and is in the recollection of many persons still living. Though a player of very limited resources and by no means a prolific composer, he was a fine musician: old-fashioned in his musical education, he learnt to understand modern music, including that of Brahms. His three successors, Dr. C. H. Lloyd (1882–92), Dr. B. Harwood (1892–1909), and Mr. H. G. Ley, are still with us.

T. B. S.

INTRODUCTION

This Catalogue of the MS. music preserved in the Christ Church Library is based upon that made in 1845–7 by the Rev. H. E. Havergal. In Mr. Havergal's Catalogue, which was never printed, the works whose authors are known were arranged under an alphabetical list of Composers. There were also four lists of anonymous compositions, (i) Sacred music with English words; (ii) with foreign words; (iii) Secular music with English words; (iv) with foreign words; arranged according to the alphabetical order of their first words. The anonymous instrumental works were not catalogued at all.

The alphabetical list of Composers' names has been revised and remodelled, and is now printed. But it is felt that lists of words of anonymous compositions are of very little use, and these are reserved for future volumes: it is hoped that a series of thematic catalogues may be issued, beginning with the anonymous Italian cantatas.

The musical MSS. in this Library are not all of equal interest. Some of them, such as the fine Set of Part-books, 984–8; or the Orlando Gibbons autograph album, 21; or the Virginal Book, 1113; are of the highest importance. Others are merely compressed Organ Parts made by nineteenth-century organists from accessible printed collections, and are of little value. Dean Aldrich's own MS. copies of old English music (of which the Library contains many volumes) must not be accepted as good authorities; for it was his practice to alter them freely, so much so that it has been thought best to catalogue many of them as 'adaptations' under the name of Aldrich.

Whenever I have found that any of the compositions catalogued have been published, I have noted the fact for purposes of identification. In many cases no doubt the printed versions may prove to differ considerably from the MS. copies. It must not be assumed that all the other works are unprinted. I have only noted those which I happen myself to have seen in print.

The principal printed collections to which I refer are the following:

Arnold. Dr. Samuel Arnold's collection of Cathedral Music, edited by Edward F. Rimbault, 1842.

Barnard. Selected Church Musick, 1641.

Boyce and *Warren's Boyce.* Cathedral Music, 1760–73. Joseph Warren's Edition, 1849, contains anthems and services not found in the original edition.

Burney. A General History of Music, 1776–89.

Cath. Mag. The Cathedral Magazine, or Divine Harmony, 1775.

Chappell. Old English Popular Music, edited by H. Ellis Wooldridge, 1893.

Clifford. Divine Services and Anthems, 1663: 2nd Edition 1664. [A collection of words only.]

Cope. Anthems by Eminent Composers of the English Church, edited by the Rev. W. H. Cope, 1849–51.

The Fitzwilliam Virginal Book edited by W. Barclay Squire and J. A. Fuller Maitland.

Goss and Turle. Services Ancient and Modern.

Hawkins. A General History of the Science and Practice of Music, 1776.

Jebb. The Choral Responses and Litanies of the United Church of England and Ireland, 1847–57.

Marshall. Dr. William Marshall's Collection of Cathedral Services.

Motett Soc. Collection of Ancient Church Music Printed by the Motett Society.

O. E. Ed. The Old English Edition, 1889–1902.

Ouseley (i) Cathedral Services, 1853.
(ii) Sacred compositions of Orlando Gibbons, 1873.

Page. Harmonia Sacra, 1800.

The Parish Choir, 1846–51.

Rimbault. Cathedral Music.

Squire. Purcell's Harpsichord Music, Purcell Society, 1895, edited by W. Barclay Squire.

Besides these authorities, I have made free use of the books of reference, dictionaries, catalogues, histories, and musical journals, without which no work of this kind can be undertaken. I mention in particular The Dictionary of National Biography; *Foster's* Alumni Oxonienses; *Grove's* Dictionary of Music and Musicians, 1904–10; *Eitner's* Quellen-Lexicon, 1900–4; The King's Musick, by the Rev. *H. C. De Lafontaine,* 1909; A History of English Cathedral Music by *John S. Bumpus*; A History of English Music by *Henry Davey*; *Rimbault's* Old Cheque-Book of the Chapel Royal, 1872; and his Bibliotheca Madrigaliana, 1847; Cathedral Organists by *John E. West,* 1899; Degrees in Music by *C. F. Abdy Williams*; Alessandro Scarlatti by *E. J. Dent,* 1905; Luigi Rossi by *A. Wotquenne,* 1909;

Alessandro Stradella, by *H. Hess*, 1906. The British Museum Catalogue of Printed Music, 1912, and the Royal College of Music Catalogue of Printed Music, 1909 by *W. Barclay Squire*; The Catalogue of MS. Music in the British Museum 1906–9, by *A. Hughes-Hughes*; The Library of Congress Catalogue of Opera Librettos, 1914 by *O. G. T. Sonneck*; The Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles, by *A. Wotquenne*; The Catalogue du Fonds de Musique Ancienne de la Bibliothèque Nationale by *J. Ecorcheville*; The Catalogue of Music in the Fitzwilliam Museum, by *J. A. Fuller Maitland* and *A. H Mann*. The *Rivista Musicale Italiana*; The *Sammelbände der Internationalen Musik-Gesellschaft*; The *Musical Antiquary*; and Mr. F. G. Edwards's articles in the *Musical Times*.

I have received much help in the course of preparing this Catalogue, and I have pleasure in gratefully acknowledging my obligations in particular to Mr. E. J. Dent, who put at my disposal his lists of Scarlatti's Songs and has looked out references for me, and identified music at Cambridge and at Berlin. I have also to express my indebtedness to Professor Ch. Van den Borren of the Université nouvelle de Bruxelles, who has identified some music for me and advised me as to MSS. at Brussels; to Dr. Hugo Leichtentritt, who collated some Scarlatti MSS. at Berlin; Cav. Livi and Monsieur André Pirro have given me valuable help in the endeavour to identify compositions by Carissimi and by Pietro Cornet. I have consulted Mr. W. J. Lawrence also with regard to some of the seventeenth and and eighteenth century plays of which the music is found in the Library.

There are some contractions used in this Catalogue which need explanation.

v. = voices: 4 v. = for 4 voices.
A. = Alto: T. = Tenor: B. = Bass.
S. = Soprano: Tr. = Treble.
V. A. = Verse Anthem: F. A. = Full Anthem.
V. and Chos. = Verse and Chorus.
Te D., Bte., Btus., Jub., Ky., Sctus., Glo., Mag., N. Dim., Cant. D. Mis. = Te Deum, Benedicite, Benedictus, Jubilate, Kyrie, Sanctus, Gloria, Magnificat, Nunc Dimittis, Cantate and Deus Misereatur.
Sc. = Score: Sep. = Separate parts.
B. M. = British Museum.
R. C. M. = Royal College of Music.

G. E. P. A.

ALCOCK (John). 1715–1806. Mus. Doc. Organist of Lichfield 1749–60.

Service in E mi. Published in 1753.
Te D., Jub., Ky., Creed, Mag., N. Dim. Score **41**
Two Chants (the first also in **1229**, without name) **1226**
Thirteen Chants (2 with name, 11 with initials J. A.) **1229**

ALDRICH (Henry). 1647–1710. D.D. Dean of Ch. Ch. 1689.

Services.

Service in E mi. 4 v. Bte., Jub., Ky., Creed. Score **50**
The same, with 'If the Lord himself' and Mag. and N. Dim. A. and B. parts only **785**
Benedicite from the same (unfinished). Score **19**
Service in F. 2–5 v. Te D., Jub. (two versions), Ky., Creed, Mag., N. Dim. Score **19**
Sep. parts. (A. T. B. only) **1220–4**
A. and B. Chorus parts (incomplete) **1188–9**
Organ part, without Mag. and N. Dim. **1230**
Service in G. 4 v. Printed *c.* 1690 without Sctus. and Glor.; and in *Boyce*. Sctus. and Glor. in *Ouseley*.
Te D., Jub., Ky., Creed, Sctus., Glor., Mag., N. Dim. Score **19, 50**
The same without Sctus. and Glor. Score **15**
Organ parts **1225, 1228**
Service in A. 4 v. *Arnold*.
Te D., Jub., Ky., Creed, Cant., Deus Mis. Score **19, 50**
Te D. (unfinished). Score **1111**
Cantate and Deus Mis. Score **15**
Organ part, without Ky. and Creed **1228**
Three Single Chants. 4 v. Score **48**
The 1st and 3rd of these, Organ part **1226**
Another Single Chant. Organ part **1226**

Anthems.

All people that on earth. V. A. Adapted from Tallis. *Arnold*, *Motett Soc.*, &c.
Scores **11, 16** (2 versions), **614**
Sep. T. and B. only **1220–4**
Organ parts **1230, 1235**

ALDRICH (Henry)—*continued.*

Behold in heav'n. V. A. (from Carissimi) cf. B. M. Addl. MS. 17840. Ascribed to Blow, in late hand, in 12 and 16.
Score **12, 16, 614**
Sep. A. T. (verse and Chos.), B. (verse and Chos.) **1220–4**

Behold now praise the Lord. 5 v. (Adapted from ? Palestrina) *Cope.*
Score **19**
Organ parts **1228, 1230**

Be not wroth. 5 v. Freely adapted from Byrd's Civitas sancti tui in *Sacrae Cantiones,* 1589.
Scores **16, 614**
Sep. parts, A. T. B. only **1220–4**
Organ part **1230**

Blessed is the man, V. A.: probably an adaptation by Aldrich.
Scores **12, 16, 614**

By the waters of Babylon. 6 v. (Adaptation. Ascribed to Farrant in a late hand in 16). *Cope.* Score **11, 16**
Four-part version. Score **614**
Organ part **1230**
An anonymous version, slightly different, with Gloria Patri. Sep. A. T. B. only **1220–4**

Call to remembrance. 4 v. (Adapted from Farrant with added verse, O remember not.) Score **11, 16, 614**
Organ **1230**

Comfort ye my people. V. A. for A. T. B. and Chos.
Score **19**

For Sion's sake. V. A. (Adapted from Carissimi.)
Score **12, 16, 614**

Give ear O Lord. F. A. 4 v. (? Adaptation.)
Score **11, 19**
Sep. parts **521–4**
Sep. parts, A. T. B. only **1220–4**
Organ part **1230**
Fragment of Studies for same **1188–9**

Give the king thy judgements. Bass Solo and Chos. One page of this anthem was printed by Aldrich as part of an intended publication, fol.: no place nor date **1208**
Score **15, 19**

God is our hope. 5 v. *Page,* &c. Score **19**
Organ part **1230**

God is our refuge. T. T. and Chos. ? Adaptation. Score **12, 16, 614**

Haste thee O Lord my God. 2–6 v. (Adapted from Carissimi.)
Score **16, 614**

Have mercy upon me. T. Solo and Chos. Printed by Aldrich as part of an intended publication **1208**
Score **19**

ALDRICH (Henry)—*continued.*

Hide not thou thy face. 5 v. (Adapted from Farrant.) Score **11, 16**
Sep. parts, A. T. B. only **1220–4**
Arranged for 4 v. Score **614**
Organ part of same, as in **614** **1230**

Hold not thy tongue. 4 v. (Adapted from Palestrina's *Nativitas tua.*) Score **11, 614**
Score, two versions **16**
Organ part **1230**

I am come into my garden. 2 v. (S. and B). Score initialled H. A. **18**

I am well pleased. V. A. for A. T. B. and Chos. (Adapted from Carissimi.) *Arnold.*
Score **12, 16, 614**
Organ part **1226**

If the Lord himself. V. A. Score **19**

(In **19** a later hand has written 'Dr. Child' above this Anthem. Child's setting, however, is quite different. All the contents of **19** are by Aldrich.)
A. and B. Chos. parts only **785**

I look for the Lord. 5 v. Freely adapted from Tallis's Absterge Domine in *Cantiones*, 1575. Score **11, 16, 614**
A. T. B. only **1220–4**
Organ **1230**
Sep., differing from above (twice) **510–4**

I waited patiently. Sopr. Solo and Chos. Score **15, 19**

I will exalt thee. V. A. with Instruments. Score **19**
Violin part **1142**

I will love thee. Bass Solo and Chos. Score **19, 22**

My heart is fixed. 4 v. (Adapted from Palestrina's *Nos autem gloriari.*) Score **11, 16, 614**
Organ part **1230**

Not unto us. 4 v. (Adapted from Farrant and Lawes). *Arnold*, &c.
Score **48**
Organ part **1230**

O give thanks. 6 v. Printed *c.* 1690: *Boyce*, &c. Score **19**
Second Treble part only **683**
Organ part **1230**
Fragments and sketches **1188–9**

O God the King of Glory. 4 v. (Adapted from Palestrina's *O rex gloriæ.*) Score **11, 16, 614**
Sep. parts **521–4**
Sep. parts wanting Cantus **1220–4**
Organ part **1230**

O God thou art my God. T. Solo and Chos. Score **15, 19**

O how amiable. V. A. S. S. and Chos. (Adapted from Carissimi.)
Score **12, 16, 22, 614**

ALDRICH (Henry)—*continued.*

O Lord God of my salvation. (Adapted from Palestrina, cf. B. M. Addl. MS. 31399.) Score **48**
Organ part **1230**
O Lord grant the Queen. 5 v. Score **783**
Organ part **1230**
O Lord I bow the knees. (Altered from Mundy.) Score **16, 614**
Organ part **1230**
O Lord I have heard. V. A. Score **19, 22**
O Lord I will praise. V. A. (Adapted from Carissimi.) Score **12, 16, 614**
O Lord my God. V. A. (Altered from Bull, q. v.) *Boyce.* Score **16, 614**
O Lord our Governor. S. Solo initialled H. A. **18**
The same (with different Gloria for 4 v.) Score **19**
O praise the Lord all ye heathen. 4 v. *Arnold.* Score **11, 15, 19**
Organ parts **1230, 1235**
O pray for the peace. V. A. (Adapted from Carissimi.) Score **12, 16, 614**
O sing unto the Lord. S. Solo and Chos. Score **19**
Out of the deep. 4 v. *Boyce*, &c. Score **11, 15, 19**
Sep. parts, wanting Cantus **1220–4**
Organ parts **1230, 1235**
Praise the Lord, O ye his servants. V. A. Score **15, 19**
Treble voice part without Gloria at end **1114**
Sing unto the Lord, O ye saints. 4 v. Score **19**
Organ part (imperfect) **1230**
The eye of the Lord. F. A. 4 v. (Adapted from Palestrina's *Jesus junxit se.*) Score **11, 16** (two versions), **614**
Organ part **1230**
The Lord is king. S. Solo and Chos. Score **19, 22**
Thy beauty O Israel. V. A. (Arranged from Wise, q. v.) *Boyce.* Score **614**
Unto thee, O Lord. V. A. Score **15** (two versions), **19**
We have a strong city. V. A. for A. T. B. and Chos. Score **19**
We have heard. 4 v. (Adapted from Palestrina's *Doctor bonus.*) *Arnold.* Score **11, 16, 614**
Organ part **1230**
Who's this that comes. V. A. Score **19**
Imperfect copy, beginning 'Brought me salvation' and differing considerably from **19** **15**
Why art thou so vexed? 4 v. (Adapted from Palestrina's *Ave Maria.*) Score **11, 16, 614**
Sep. parts **521–4**
Sep. parts, wanting Cantus **1220–4**
Organ part **1230**
O bone Jesu. 4 v. (S. S. A. B.) Score initialled H. A. **18**
Salvator mundi. (S. S. B.) Score initialled H. A. **18**

ALDRICH (Henry)—*continued.*

SECULAR WORKS.

Consurge tandem
Iam satis somno, 1679
Revixit Io Carolus
} Songs for the Oxford Act. 1–4 v. With overtures and instr. parts. Score **619**

Conveniunt doctæ sorores
Hic sede Carolus
} Act Song performed in the Oxford Theatre, July 7, 1682. 6 v. With overtures and instr. parts.
Sep. parts **1127**

(This is probably by Aldrich, in whose writing it seems to be.)

Philomela prævia temporis. 3 v. (S. S. B.) Score initialled H. A. **17**

Good, good indeed. A catch on Tobacco. 4 v. (Printed in *Catch that catch can*, 1682) **598**

O the bonny Christ Church bells **1003**

Suites of short pieces in 2 parts **90–1**

Nine pieces in A mi., of which 1, 6, and 9 have the name Mr. Oldridge or Alderidg; five pieces in G mi., the last bearing the name Mr. Oldridg; four pieces in C, the 2nd and 4th by Mr. Oldredge.

Papers prepared for a treatise on Music **1187**

[See also under *Alsop: Blow: Bull: Byrd: Farrant (R.): Goodson: Mundy: Palestrina: Pseudocarissimi: Tallis: R. White: Wise.*]

ALISON (Richard), fl. 1592–1606.

My prime of youth, Pt. I
The spring is past, Pt. II
} Treble solo **439**

From *An Howres Recreation*, 1606.

ALOYSIUS (Giovanni Battista Aloisi) of Bologna. Published between 1628 and 1640.

Four Motets from *Cœlestis Parnassus*, 1628.
Basso continuo only **880**

Attollite portas. 4 v.
Cantate Domino. 4 v.
Dulcissima Christi. 4 v.
Impetum inimicorum. 4 v.

ALSOP (Anthony) of Ch. Ch., d. 1726, for whom see *Dict. Nat. Biogr.* Probably author of the words only.

Britannia, a song written for the Oxford Act, 1693, beginning 'Dum Mosa torpet.' 'Supposed to be adapted to music of Carissimi,' ? by Aldrich. 1–4 v. Score **619**

AMBROSE (John). A 16th-century writer, known only by an instrumental piece in B. M. Roy. MSS. Appx., No. 58.

Fancy, for keyboard instrument **1034**

AMNER (John), Mus. Bac. Organist of Ely, 1610–41.

Consider all yee passers by. V. A. for 5 v. Sep. parts wanting Bass **56–60**

I am for peace. V. A. for 5 v. Sep. parts wanting Bass **56–60**

Lord in thy wrath. V. A. 5 v. Organ part . **6**

My shepperd is the livinge Lorde. V. A. 6 v. Organ part **6**

O magnifye the Lorde our God. V. A. Organ part **6**

The king shall rejoyce. V. A. Organ part **6**

ANERIO (Felice), Composer to the Papal Chapel, 1594–1602.

The nightingale recountinge. Madrigal for 4 v. Sep. parts **1074–7**

Why sitt we so deiected. (Adapted from 'Se darmi à tutte' from *Canzonette*, 1586). Sep. parts **1074–7**

ARNE (Thomas Augustine), Mus. Doc. 1710–78.

Vain is Beauty's gaudy flow'r. A song in the oratorio *Judith* **1111**

ARNOLD (Samuel), Mus. Doc. 1740–1802. Organist of Westminster Abbey.

Single Chant **1226**

ASOLA or ASULA (Giovanni Matteo), of Verona. Chapel Master at Treviso, 1578; and at Vicenza, 1581.

Reioyce ye holye Martyrs. 3 v. Sep. **750–3**

ASTON or ASHTON (Hugh), fl. in the early 16th century.

'Hugh Ashton's Maske,' in 4 parts, wanting Bass **979–83**

Probably a composition on this ground by Whytbrooke, whose name is attached to the contra tenor part.

ASTORGA (Baron Emmanuele d'). See *Scarlatti* (*Alessandro*) for Cantata 'Deh per mercè.'

B. (J.) probably John Bannister, q. v.

Ayre ; In Nomine fantasia ; Pavin (not in Alto nor Bassus Books) for Instruments. 5 parts. Sep. **473–8**

Air, or perhaps 4 airs, by J. B. Violin part only. **1025–7**

B. (L. G.)

Three Chants **1226**

BACCUSI (Hippolito), Chapel Master at Verona, 1572; and at Mantua, 1584; d. at Verona, 1609.

Fly hence, ye shades of night. Canzonet. 3 v. Treble part only **742**

BAILEY ( ).

Double Chant **1226**

BALTZAR or BALTAZAR (Thomas), *c.* 1630–63. Violinist. A native of Lübeck; came to England in 1656; was in Oxford in 1658 (cf. A. Wood's *Life and Times*).

A Set of Tunings. Two Almans and a Sarabrand. Violin part only **1125**

BANISTER (John), 1630–79. 'Chief of His Majesty's Violins,' 1663.

Part of the incidental music to Katherine Philips's tragedy, *Pompey*, 1663. Banister's name is attached to the first song only, but probably the rest is his also **350**

From lasting and unclouded day. Sopr. Solo. After the 3rd Act.

Proud monument of Royal Dust. Sopr. Solo. After the 4th Act.

Ascend the Throne. Sopr. Solo. } After the

Then after all the blood. Chorus, Sopr. and Bass only. } 5th Act.

The bread is all baked. 3 v. From D'Avenant's comedy, *The Man's the Master*, 1669 **23**

[? Begon all fruitless joys **350**

This seems to be a version, much altered, of Banister's song in B. M. Addl. MS. 19759]

Ten sets of Brawles, Dances, Airs, &c., for strings, of which one is called 'The Musick at the Bath'; and one set for trumpets. Sep. parts **1183**

Airs, &c., for violin. 1st V. part only. 11 airs or sets **361**

6 airs or sets **362**

Grounds in G mi. (Tr. Tr. B.); F and B♭ (Tr. and B.) [formerly **1125**] **1183**

The G mi. Ground. 1st Tr. only **1025–7**

Saraband for Harpsichord **1003**

[See *B.* (*J.*)]

BAPTIST, or BABTIST. Probably Jean-Baptiste Lully, q.v.; though Gio. Battista Draghi, organist to Catharine of Braganza, was also known in England as Signor Baptist or Baptista.

Tune for violin (violin part only), 'Mr. Baptist' **362**

Tune for violin (violin part only), 'Babtist' **1066**

Three tunes for recorder. Treble and Bass. 'Mr. Baptist.' **1118** and **1121**

[See *Batis.*]

BARE. Probably intended for La Barre, q.v.

Corant for Harpsichord **1236**

BARRETT (John), *c.* 1674–*c.* 1735. Music master at Christ's Hospital.

Corant for Harpsichord **46**

BARTORELLI (Benedetto). A 17th-century writer.

Basta amor. Cantata for Sopr. Solo **947**

BASSANI (Giovanni Battista). *c.* 1657–1716. Born at Padua. Chapel master to the Cathedral of Ferrara. Died at Bergamo.

The Motets marked * are from his Opera 8, *Metri sacri resi armonici*, Bologna, 1690. The MS. 1124 contains only short extracts, apparently chosen for purposes of study, or teaching.

Advolate fideles. 2 v. S. S. **48**

*Aligeri amores. Voice and Bass only **763**
Alto voice only **389**
1st and 2nd violins and violone, sep. **1154**

*Ave verax honor. Voice and Bass only **763**

*Eja tubæ. Voice and Bass only **763**
1st and 2nd violin parts (loose) **1154**

Esurientes venite. 2 v. S. B. **48, 1204**

Gaude alma dilecta. S. S. B. extract without words **1124**

*In caligine. Voice and Bass only **763**
With 3 instrumental parts in score **23**
1st and 2nd violin and violone parts, sep. **1154**

*In hoc mundo. Voice and Bass only **763**
With 2 instrumental parts in score **23**
1st and 2nd violin and violone parts, sep. **1154**

In sole lucente. S. and B. without words (extract) **1124**

Lætare lætare. S. S. B. without words (extract) **1124**

O donum. S. S. B. without words (extract) **1124**

O sacrum. S. S. B. without words (extract) **1124**

O splendida dies. 2 v. S. B. **48**

*Pompæ vanæ. Voice and Bass only **763**
1st and 2nd violin and violone parts, sep. **1154**

Pulchra es amica mea. 2 v. S. S. **48**

Quando tandem sponse care. S. and B. without words (extract) **1124**

*Quid arma, quid bella. Voice and Bass only **763**
With 3 instrumental parts in score **23**
Violone part only **690**

Ride tellus gaude caelum. 2 v. S. B. **48**

Sub umbra noctis. S. S. B. without words (extract) **1124**

Suenturati miei pensieri. Cantata for Sopr. Solo **958**

Sonata in A mi. Vo. 1 and 2, Vcello. and Basso. (The first Sonata from *Suonate a due, tre instrumenti*, [&c.] Opera Quinta, Anversa, 1691.) Score **3**

BASSANO (Hieronymo), probably Jerome, son of Anthony Bassano or Bassani, who came to England *c.* 1539. Jerome appears as one of the King's Musicians, 1603–30.

Four fancies in 5 parts. Sep. **716–20**

BATIS. Probably for Baptist, q.v.

Almaine, Corant, and Sarabant for Harpsichord, in D mi. **1177**

BATTEN (Adrian). Organist of St. Paul's, ? 1624; d. about 1637.
Morning and Evening Service in Dorian Mode. *Goss and Turle,* Te D., Jub., Ky., Creed, Mag., N. Dim. Organ parts **437, 438**
(In **438**, the Jub. is headed Benedictus, no doubt by mistake.)
The same without Ky. and Creed. Organ part **1227**
The same. Te D., Jub., Ky., Creed, Mag., N. Dim. Bass only **1012**
'Long Service.' Te D., Jub., Ky., Creed, Mag., N. Dim. Sep. parts wanting Cantus **1220–4**
Preces and 'first Psalmes' (Ps. xx); '2d Psalmes for Easter Day' (Ps. xxi); '3d Psalmes for ye 27 of March'; '4th Psalmes' (Ps. lxvii); '5th Psalmes' (Ps. cxlv); '6th Psalmes for Whitsunday' (Ps. xlv). Bass part only **1148**

ANTHEMS.

Deliver us O God. 4 v. *Boyce.* Sep. T. and B. only **1220–4**
Organ parts **438, 1228**
Haste thee O God. 4 v. *Barnard, Cope.*
Sep. T. and B. only **1220–4**
Bass part only **1012**
Organ parts **437**, imperfect at end; **438**
Hear my prayer. 5 v. *Boyce.* Organ part **1228**
Hide not thou thy face. *Barnard.* Organ part **437**
Lord we beseech thee. 4 v. *Barnard. Parish Choir.*
Organ part **437**
O Lord thou hast searched. V. A. Organ part **6**
O praise the Lord. 4 v. *Barnard, Boyce,* &c.
Sep. parts, A. T. B. only **1220–4**
Organ parts **437, 438, 1228**
Out of the deep. 4 v. (not *Barnard's*). Bass part only **1012**
When the Lord turned. 4 v. *Barnard, Cope.*
Bass part only **1012**

BATTISHILL (Jonathan). 1738–1801.
Three chants **1226**

BAWDWINE (John). Perhaps the same as John Baldwin, a singing man from Windsor, who was sworn Gent. of the Chapel Royal 1598, and died 1615. His name appears as that of the copyist of many MSS. The set of part-books, 979–83, which bear the initials I. B. stamped on the covers, may have belonged to him.
Pater noster. 5 v. (?) Wanting the Tenor Book **979–83**
Redime domine. 5 v. (?) Wanting the Tenor Book **979–83**
A fancy in 3 parts. Wanting the Tenor Book **979–83**
A fancy in 3 parts, called 'Coockow as me walked'. Wanting the Tenor Book **979–83**

BECKIT or BECKET (Philip). One of the King's Musicians, 1660–78. He is named both among the Violins and the Wind Instruments.
Twelve Airs, &c., in 4 parts. Treble only. **1066**

BECKWITH (John Christmas). 1750–1809. Mus. Doc. Organist of Norwich Cathedral.

Four Chants **1226**

BENITTI (?) ( ). An unknown composer of the 17th century.

Occhi belli. Cantata for Sopr. Solo **948**

BENNET (John), fl. 1599–1614.

Oh God of gods. V. A. for 5 v. Sep. wanting Bass **56–60**
Organ part **67**

All creatures now. Madrigal. 5 v. From *The Triumphs of Oriana*.
Score without words **33**

Venus birds. Treble Solo and Bass. (Cf. B. M. Add. MS. 17786, &c.) **439**

Ye restles thoughts. Two Treble parts only. From the *Madrigals*, 1599 **740, 742**

BENNET (S.).

Double chant in G **1226**

BEVIN (Elway). Organist of Bristol, 1589; Gent. of the Chapel Royal, 1605; from which posts he is said to have been expelled as a Papist in 1637.

'Short' service in Dorian mode. *Barnard, Boyce.* Te D., Bdtus., Ky., Creed, Mag., N. Dim. Score **42, 1002**

Sep. parts, wanting Cantus **1220–4**

The same, without Ky. and Creed. Organ part **1227**

The same, Te D. and Bdtus. only. Organ part **438**

The same, Te D., Bdtus., Ky., Creed, with different Mag. and N. Dim. Organ part **1001**

Venite to same. Sep. parts. A. T. and B. only **1220–4**

Mag. and N. Dim., 'Mr. Bevin's Gimill.' Sep. parts A. T. B. only **1220–4**

Browning.[1] For instruments in 3 parts. Treble and Tenor only. **979–83**

BIRCHENSHA (John), fl. 1651–72. He lived at Dublin in the service of the Earl of Kildare till 1641. He was a teacher of music in London about 1651, and wrote on the theory of music.

Twelve pieces for Violin and Bass and Organ.
Vo. and Bass. Sep. parts **1016–7**
Organ part **781**

[1] A composition founded on the tune called 'Browning': see Chappell's *Old English Popular Music*, 1893, i. 155.

BISHOP (John). 1665–1737. Organist of Winchester Cathedral.

Service in D.
Te D., Bdtus., Ky., Creed, Cantate, Deus Mis. Score **42**
Cantate and Deus Mis. only. Organ part **1231**
Bow down thine ear. Organ part **1235**
Call to remembrance. Sep. parts wanting Cantus **1220–4**
Organ part **1234**
O be joyful. Sep. parts wanting Cantus **1220–4**
Tenor only **1219**
Organ part **1234**
O how amiable. Organ part **1235**

BLOW (John). 1648–1708. Mus. Doc. Master of the Children of the Chapel Royal, 1674. Organist of Westminster Abbey.

SERVICES.

Service in A. 4 v. *Boyce.* Te D., Jub., Ky., Creed, Cant., Deus Mis. Score **22**
Short score **526**
Organ part **1228**
Service in E mi. 4 v. *Boyce* (with Te D. instead of Bdte.). Bdte., Jub., Ky., Creed, Cant., and Deus Mis. Score **1***
Short score **526**
Jub., Cant., Deus Mis. Score (unfinished) **22**
Te Deum of same service. Score **22**
The same. Te D., Jub., Ky., Creed, instrumental parts (Vo. 1 and 2, Bass) **1203**
Service in G. 3–4 v. *Boyce* (without Bdtus., Sctus., Glor., Cant., and Deus Mis.). Te D., Bdtus., Jub., Ky., Creed, Sctus., Glor., 'Triple Commandments' and 'Triple Creed' (i.e. in triple time), Cant., D. Mis., Mag., and N. Dim. Score **780**
Single Chant. 4 v. *Boyce* **48**
Single Chant **1229**

ANTHEMS AND MOTETS.

And I heard a great voice. Score **621**
Short score **525**
As on Euphrates. 3 v. Score **14**
Behold in heaven. See under *Aldrich.*
Christ being raised from the dead. Organ part **1233**
God is our hope. 8 v. *Boyce.* Organ part **1***
Score **1205**
How art thou fallen. 2 v. *Harmonia Sacra,* Bk. I, 1688
Score **14, 621**
How doth the city. 3 v. Score **14, 22**
I beheld and lo. V. A. *Harmonia Sacra,* Bk. II, 1714. *Boyce.*
Score **782**
Organ part **1229**

BLOW (John)—*continued.*

I said In the cutting off. V. A. with instruments.
Score **621** wanting end, **628, 691**
I was in the Spirit. V. A. *Boyce*, &c. Score **16**
(An adaptation, ? by Aldrich, of 'And I heard a great voice,' q.v.)
I will cry. V. A. Score **14, 22**
Jesus seeing the multitude. V. A. Score **14, 22**
Lord how are they increased. V. A. *Warren's Boyce*, &c.
Score **12, 22**
Short score **525**
My God my soul is vexed. Sep. parts. A. T. B. only **1220–4**
Organ parts **1228, 1230**
O give thanks. V. A. with instruments. Score **628**
O God wherefore art. 5 v. *Boyce.* Sep. parts. A. T. B. only **1220–4**
Organ part **1230**
O Lord I have sinned. V. A. *Boyce.* Score **14, 22**
Save me O God. V. A. *Boyce.* Sep. parts. A. T. B. only **1220–4**
Organ part **1230**
Sing we merrily. V. A. *Page.* Score **14**
Sep. parts. A. T. B. only **1220–4**
Organ part **1229**
The kings of Tharsis. V. A. with instruments. Score **628**
The Lord hear thee. 4 v. Score **48**
Organ part **1228**
The Lord is my shepherd. V. A. with instruments. Score **628**
Turn thee unto me. V. A. Score **14, 18, 22**
Sep. parts. S. A. B. only **623–6**
When the Lord turned. V. A. with instruments. Score **628**
When Israel came out of Egypt. Organ part **1233**
Cantate Domino. 2 v. Score **14**
Gloria Patri. 2 v. Score **14, 22**
Gloria Patri qui creavit nos. 5 v. Score **14**
In lectulo meo. 2 v. Score **14**
Laudate nomen. 2 v. Score **14**
Paratum cor meum. 2 v. Score **14**
Post hæc audivi. 2 v. Score **14**
Quam diligo legem. 2 v. Score **14**
Salvator mundi. 5 v. Score **14**

Songs, Cantatas, &c.

Arise my darken'd melancholy soul. Tenor Solo **350**
Awake my lyre. David's song to Michal, by Cowley. Sopr. Solo **49**
The same for Sopr. Solo with 4 part Chos. and accompaniments for Vo. 1 and 2, and Bass. Score **23**
Come poetry and with you bring. Sopr. Solo and 3 part Chos.
Score **350**

BLOW (John)—*continued.*

Faire nimph that to the wanton winds. Sopr. Solo 'Euridice' and Chorus of Nymphs and Shepherds a 3. Score **23**

Goe perjured man. 2 v. Sopr. and Bass with instruments. *Amphion Anglicus*, 1700.

Score **23, 628**

Vo. 1 part only **527**

Hark how the cheerful wakeful cock. Dialogue between two penitents, begun by Mr. Humphreis and finish'd by Dr. John Blow. *Harmonia Sacra*, Bk. I, 1688 **49**

How I have served. Sopr. Solo **350**

No Lucinda I swear. Canon (cf. B.M. Addl. MS. 30933) **1215**

Peaceful is he. Sopr. Solo. *Harmonia Sacra*, Bk. I, 1688 **350**

Philander do not. Sopr. voice only. *Amphion Anglicus*, 1700 **389**

When from the old Chaos. Sopr. Solo. *Banquet of Musick*, 1688 **350**

Why weeps Asteria. Sopr. Solo. *Amphion Anglicus*, 1700, and *Banquet of Musick*, Bk. II, 1688 **350**

Masque, 'Venus and Adonis.' *Old English Edition*, 1902. Score **37**

Some of the Treble voice part **1114**

Fragment of chorus **1142**

New Year's Song, 1682–3. 'My trembling song awake,' words by T. Flatman. Published by Dr. Mann, 1901. Score **23**

Thirteen Pieces for the Harpsichord (2 Almaines, 1 Chiacone, 1 Corant, 2 Grounds (one called Morlake Ground), 1 Prelude, 1 Saraband, and 6 unnamed **1179**

Two Almaines, 1 Corant, 2 Grounds, and 1 unnamed piece, for Harpsichord **1177**

Prelude and 2 pieces for Harpsichord **1003**

Three voluntaries (1 in C and 2 in G) **47**

The first of those in G **1176**

(A piece signed R. K. (? King) printed as Blow's by E. Pauer in *Old English Composers for the Virginals and Harpsichord*) **46**

BOCCARINI (Francesco), a 17th-century writer in the service of Cardinal Mont'Alto. (*Eitner.*)

Conto l'hore. Cantata for Sopr. Solo **998**

BONONCINO. It is not stated by which member of the family the following Cantata was composed.

Quando O bella. Cantata for Sopr. Solo **993**

BONONCINI (Giovanni), ? Giovanni Battista, q.v.

D'ogni puro candore. Cantata for Sopr. Solo **993**
(cf. B.M. Add. MS. 14228.)

BONONCINI (Giovanni Battista) b. ? 1672; still living, 1748.

When Saul was King. Anthem composed for the funeral of the Duke of Marlborough, 1722. Published by Meares. Sep. parts. Treble Chorus and Viola only **69** and **72**

BORRI (Giovanni Battista). 'Bolognese in Roma.' 17th century.

'Messa a 4 con V.V. e Ripº.' Kyrie eleison and Gloria in excelsis. Sep. parts **1085–1108**
First Treble voice part only **529**
Single parts. 1st Treble voice, Vo. 1 (incomplete), Vo. 2, Vcello **69, 70, 71, 73**
Credo a 5. Sep. parts **1162–71**

BOWMAN (Henry); published a volume of songs at Oxford in 1678.

Miserere mei Deus. 1–3 v. Score **784**
I'll sing of Heroes. 3 v. (T.T.B.) and Basso, from the Songs, 1678. Sep. **623–6**

BOYCE (? Thomas, Mus. Bac. Oxon., 1603; or William, to whom are attributed some Fancies in R.C.M. Library, and who may be the William Boys, temporary organist of Lincoln, 1593.)

If ye love me. 4 v. Short score **6**

BOYCE (William). 1710–79. Mus. Doc., Organist of the Chapel Royal.

I will alway give thanks. Organ part **1233**
Sing unto the Lord. Organ part **1235**
Single Chant in A **1229**
Double Chant in B♭ (or by Cooke) **1226**

BRODERIPP ( )

Single Chant in G mi. **1229**

BRUNO (Guil.), a 17th-century organist. See *Eitner*.

Toccata for the Organ **89**

BRUSTERS, elsewhere spelt Brusser, and perhaps Brewster. A 16th-century writer.

In nomine in 5 parts **984–8**

BRYNE (Albertus). *c.* 1621–*c.* 1677. Organist of St. Paul's, and later of Westminster Abbey.

Service in G. 4 v. *Arnold.* Te D., Jub., Ky., Creed, Mag., N. Dim. Score **1002**
The same without Ky. and Creed. Organ part **1225**
Sep. parts. A. T. B. only **1220–4**
Saraband and aire for Harpsichord **1177**
Piece for Harpsichord **1236**

BULL (John). ? 1562–1628. Mus. Doc. Gentleman and Organist of the Chapel Royal. Gresham Professor of Music, 1596. Left England 1613. Organist at Brussels and Antwerp, where he died.

BULL (John)—*continued.*

Almighty God which by the leading of a Star. V. A. for 2 Trebles and Instruments and 5-part Chorus. Sep. parts wanting Bass **56–60**

Chorus parts, A. T. B. only **1220–4**

Organ part **47**

The same. O Lord my God. *Boyce.* See under *Aldrich.*

How joyful and how glad. V. A. with Instruments and 5-part Chorus. Sep. parts wanting Bass **56–60**

In thee O Lord. 'For 2 meanes.' Organ part **1001**

In nomine. 5 parts. Sep. **984–8**

Prelude for the Virginal. From *Parthenia* **431, 1179**

Eight Almaines, 2 Pavins, Dorick 3 pts., Dorick 4 pts., 2 Preludes, Walsingham, Faire and Sweet, In nomine, Miserere, and 2 unnamed pieces for the Virginal **1113**

Of these the Almaines No. 77 and 88 and 109 are also in **1003**

The Miserere is in **1207**

(Of the pieces contained in MS. 1113 the following are found in the Fitzwilliam Virginal Book (edited by Maitland and Squire). Almain No. 103 is in Vol II, p. 470; there anonymous and called 'Dalling Alman'. The Prelude, No. 110 (*a*) is that in Vol. II, p. 274. 'Walsingham' is in Vol. I, p. 1. The 'In Nomine' is in Vol. II, p. 34. The 'Miserere', Vol. II, p. 442. The unnamed piece No. 67 is that in Vol. I, p. 138.

The 'Almain' No. 109 is a setting of 'Meridian Alman', Vol. II, p. 477: there 'Set by Giles Farnaby'.)

'The Dutches of Brunswicks delight,' for the Virginal **431**

(Fitzwilliam V. Book, II, p. 146: there called 'The Duke of Brunswick's Alman'.)

BYRD (William). *c.* 1542–1623. Organist of Lincoln, 1563. Gentleman of the Chapel Royal, 1569.

SERVICES.

Short Service. *Barnard; Boyce.* Te D., Bdtus., Ky., Creed, Mag., N. Dim. Sep. parts. A. T. T. B. only **1220–4**

Score, without words **1002, 37**

Short score, without words **525**

Organ parts **437, 438, 1231**

Organ part, without Bdtus., Ky., and Creed **88**

Organ part. The whole with Venite **1001**

Evening service. *Barnard.* Mag. and N. Dim. 'For a Man a lone.' Sep. parts. A. T. B. chorus parts only **1220–4**

Organ part **1227**

Evening service. *Barnard.* Mag. and N. Dim. 'Mr. Birds 3 minnoms.' Organ part **1001**

BYRD (William)—*continued.*

'Mr. Birds Answers.' Preces, suffrages, &c. Printed by *Jebb.*
Treble and Bass only **88**

An incomplete copy of the same, scratched out, is in the same MS.

ANTHEMS.

Those marked * are printed in *Psalmes, Sonets and Songs*, &c., 1588.

Those marked † are printed in *Songs of sundrie natures*, &c., 1589.

Arise O Lord why sleepest. Sep. A. T. B. only **1220–4**
Organ part **1001**

Be not wroth. 5 v. See under *Aldrich.*

*Blessed is he. 5 v. Words in 2 Treble only **984–8**

Bow thine ear. 5 v. Part II of O Lord, turn thy wrath. Adapted from Civitas sancti tui, q. v. *Barnard, Boyce.* Score **1***
Organ parts **15, 47**

*Care for thy soul. 5 v. Words in 2 Treble only. Sep. **984–8**

†Christ rising } 6 v. Sep. parts. A. T. T. B. chorus parts only
†Christ is risen } **1220–4**

*Euen from the depth. 5 v. Words in 2 Treble only **984–8**

Heare my prayer. *Barnard.* V. A. Sep. A. T. B. Chos. parts only **1220–4**
Organ parts **6, 1001**

Howe long shall myne enemies. 5 v. Sep. **984–8**
Sep. A. T. B. only **1220–4**
Organ part **1001**

*How shall a young man. 5 v. Words in 2 Treble only **984–8**

*If that a sinners sighes. 5 v. Words in 2 Treble only **984–8**

Let God arise. Bass part only **1012**

*Lord in thy wrath. 5 v. Words in 2 Treble only **984–8**
Treble and Bass **439**

My faltes O Christ. 5 v. Words in Treble only **984–8**

*My soule opprest. Treble and Bass only **439**

O God the proud. V. A. 6 v. Sep. parts. T. (V. and Chos.). A. and B. (Chos.) parts only **1220–4**
Organ part **1001**

O God whom our offences. *Barnard.* Organ part. **1001**

O Lorde howe vaine (Vpon S^r^ Philip Sidneis dittie). 5 v. Words in 1 Treble only. Sep. **984–8**

O Lord how longe. Treble and Bass **439**

O Lord make thy servant (Elizabeth, King Charles, &c., with name altered for different reigns). 5 v. *Barnard.* Sep. parts **984–8**
T. and B. parts only **1220–4**
Short score **525**
Organ parts **47, 1001**
Organ part (ascribed to 'Cranford') **1230**
For 6 v. (adapted by ? Aldrich). Score **16** (twice), **37**

BYRD (William)—*continued.*

O Lord within thy tabernacle. 5 v. Words in 2 Treble only **984–8**

O Lord turn thy wrath. Pt. I. 5 v. Adapted from Ne irascaris, q. v. *Barnard, Boyce.* Score **1***

Organ part **47**

Prevent us O Lorde. 5 v. *Barnard.* Sep. **984–8**

Bass only **1012**

Organ part **1001**

*Prostrate O Lorde. 5 v. Words in 1 Treble only. Sep. **984–8**

Save me O God. Warren's *Boyce.* Sep. parts wanting Bass **56–60**

Score **16**

Bass voice only **1012**

Organ parts **1001, 1230**

Sing joyfully. 6 v. *Barnard, Boyce.* Score (two copies) **16**

Sep. parts, A. T. B. only **1220–4**

Short score **525**

Organ parts **47, 1001, 1230**

Teach me O Lorde. V. A. 5 v. *Barnard* (3rd Ps., 2nd Preces, &c.). Organ part **6**

Thou God that guidest. V. A. 5 v. *Barnard.* Organ parts **6, 1001**

Triumph with pleasant melodie. 5 v. Words in 1 Treble only. Sep. **984–8**

What unacqueinted cheerful voice. 5 v. Words in 1 Treble only. Sep. **984–8**

Motets, &c.

Those marked * are printed in *Liber Primus Sacrarum Cantionum,* 1589.

Those marked † are printed in *Liber Secundus Sacrarum Cantionum,* 1591.

N.B.—All those contained in the MSS. **979–83** are imperfect, as the Tenor Book is wanting in this set.

†Afflicti pro peccatis, with 2nd part, Et eruas. 6 v. Sep. **979–83**

Alleluja confitemini. 3 v. **45**

†Apparebit in finem. 5 v. Sep. **979–83, 984–8**

*Aspice domine de sede, with 2nd part, Respice domine. 5 v. Sep. **979–83**

Audivi vocem. 5 v. Sep. **979–83, 984–8**

Benigne fac. 5 v. Sep. **979–83**

†Circumdederunt me. 5 v. Sep. **979–83**

*Civitas sancti tui. Pt. II of Ne irascaris, q.v. 5 v. Sep. **984–8**

Score **10**

†Cunctis diebus. 6 v. Sep. **979–83**

De Lamentatione: Beth, Cogitavit: Teth, Defixæ: Joth, Sederunt: and Jerusalem convertere. 5 v. Sep. **979–83**

†Descendit de celis, with 2nd part, Et exivit. 6 v. Sep. **979–83**

BYRD (William)—*continued.*

Deus in adiutorium. 6 v. Sep. **979–83**

*Deus venerunt, with 2nd part, Posuerunt. 5 v. Sep. **984–8**

Domine ante te. 6 v. Sep. **979–83**

Domine Deus omnipotens. 5 v. Sep. **979–83**

†Domine exaudi, with 2nd part, Et non intres. 5 v. Sep. **979–83, 984–8**

*Domine præstolamur, with 2nd part, Veni Domine. 5 v. Sep. **979–83, 984–8**

*Domine tu jurasti. 5 v. Sep. **984–8**

*Effuderunt sanguinem. Pt. III of Deus venerunt. 5 v. Sep. **984–8**

†Exurge Domine. 5 v. Sep. **979–83, 984–8**

†Fac cum servo. 5 v. Sep. **984–8**

*Facti sumus opprobrium. Pt. IV of Deus venerunt. 5 v. Sep. **984–8**

*In resurrectione. 5 v. Sep. **984–8**

†Infelix ego, with 2nd and 3rd parts, Quid igitur and Ad te igitur. 6 v. Sep. **979–83**

Triplex and Medius and Tenor of opening passage only **45**

*Lætentur cœli, with 2nd part, Orietur. 5 v. Sep. **984–8**

†Levemus corda. 5 v. Sep. **979–83**

*Memento Domine. 5 v. Sep. **979–83**

†Miserere mei. 5 v. Sep. **984–8**

*Ne irascaris. Pt. I **979–83, 984–8**

Score **10**

Ne perdas. 5 v. Sep. **979–83**

Noctis recolitur. 5 v. Sep. **979–83**

Non nobis Domine. Canon (without composer's name) **89**

*O Domine adjuva. 5 v. Sep. **979–83, 984–8**

*O quam gloriosum, with 2nd part, Benedictio et claritas. 5 v. Sep. **979–83, 984–8**

O salutaris. 6 v. Sep. **979–83**

Omni tempore. 5 v. Sep. **979–83**

Peccavi super numerum. 5 v. Sep. **979–83**

Precamur sancte. 5 v. Sep. **984–8**

Reges Tharsis. 5 v. Sep. **979–83**

Sanctus, sanctus, sanctus. 3 v. **45**

†Tribulatio proxima, with 2nd part, Contumelias et terrores. 5 v. Sep. **984–8**

†Tribulationes civitatis, with 2nd and 3rd parts, Timor et hebetudo and Nos enim. 5 v. Sep. **979–83, 984–8**

†Tristitia et anxietas, with 2nd part, Sed tu Domine. 5 v. Sep. **979–83, 984–8**

†Vide Domine, with 2nd part, Sed veni Domine. 5 v. Sep. **979–83**

BYRD (William)—*continued.*

MADRIGALS, SONGS, &c.

Those marked * are printed in *Psalmes, Sonets, and songs*, &c., 1588.
Those marked † are printed in *Songs of sundrie natures*, &c., 1589.

Blame I confes. 5 v. Words in 1 Treble only. Sep. 984–8

*Come to me grief. Funeral song of Sir Philip Sidney. 5 v. Words in 1 Treble only. Sep. 984–8

*Constante Penelope. 5 v. Treble and Bass only 439

*I ioy not. Words in 1 Treble only. 5 v. Sep. 984–8

*If wemen could. 5 v. Words in 1 Treble only. Sep. 984–8

*In fields abrode. 5 v. Words in 1 Treble only. Sep. 984–8
Treble and Bass only 439

*La Verginella. 5 v. Words in 1 Treble only. Sep. 984–8

*Lullaby, with 2nd part, Be still. 5 v. Words in 2 Treble only. Sep. parts 984–8
Treble and Bass parts only 439

*My mynde to me. 5 v. Words in 1 Treble only. Sep. 984–8
Treble and Bass only 439

My little sweet darling. 5 v. Words in Treble only. Cf. B. M. Add. MSS. 17786, &c. Sep. parts 984–8

Oh golden heares. 5 v. Words in 1 Treble only. Sep. 984–8

*O that most rare. A funeral song upon Sir Philip Sidney; with 2nd part, For thee both kings; and 3rd part, The doleful debt. 5 v. Words in 1 Treble only. Sep. 984–8

*Susanna faire. 5 v. Words in 1 Treble only. Sep. 984–8

The daie delaied. a 5. (Cf. B. M. Add. MS. 31992.) Sep. parts. 984–8

*Though Amaryllis. 5 v. Words in 1 Treble only. Sep. 984–8
Treble and Bass only 439

†When I was otherwise. 5 v. Words in 1 Treble only. Sep. 984–8

*Where fancie fond. 5 v. Words in 1 Treble only. Sep. 984–8

While Phebus. 5 v. Words in 1 Treble only. Sep. 984–8

*Who likes to love. 5 v. Words in 1 Treble only. Sep. 984–8

*Why do I use. 5 v. Words in 2 Treble only. Sep. 984–8

INSTRUMENTAL MUSIC.

Browning. 5 parts. Sep. 984–8

In nomine. 5 parts. Sep. 984–8

A songe of tow bases. 6 parts. Sep. Wanting Tenor book 979–83

Miserere for organ 371

Galliard (*sic*) for Virginal 1175

If my complaintes. Variations on a song by Dowland (q. v.) for Virginal 431

Fantasia for Virginal (*Fitzwilliam Virginal Book*, vol. ii, p. 406) 1113

'Mr. Birds battle' for Virginal 431
The movements are headed:—'The souldiers sum̃uns. The

BYRD (William)—*continued.*

marche of the foote men. The march of the horse men. The Trumpetts. The Irish march. The bagpipe and the drume (two movements). The second change. The third. The fourth change. The fifte chaunge. The last chaunge. The march to the fight.' Unfinished.

C. (S.).

A piece for Harpsichord called The Countess of Portland's Delight. **92**

Arise, shine, for thy light. Bass only **366**
O God wherefore art thou absent. 2 v. Bass only **366**
Turn in my Lord, turn in to me. 2 v. Treble and Bass **365**
Bass only **366**

C. (T.).

Fantazia a 4. Sep. **423–8**

CALDERI (Agostino) : a 17th-century writer.

Chi non sà che sia l'amare. Aria for Sopr. Solo **954**
Per far certa. Aria for Sopr. Solo **954**
Resisto mà in vano. Aria for Sopr. Solo **954**

CALISTA (Lelio). A 17th-century writer, one of whose Sonatas is quoted by Purcell in his edition of Playford's *Introduction to the Skill of Musik*, 1694. (See Mr. Barclay Squire, *Internat. Musik-gesellschaft, Sammelbände* 1904–5, p. 557.)

Bass parts of Sonatas, numbered *prima* to *sesta* **1126**
Sonata in B♭. Two movements. 2 Trebles and Basso continuo. Score **1126**
Sonata 11th in G. Two Trebles and Basso cont. **1126**
Extracts from Sonatas in various keys **1126**
(Other Sonatas in this MS. may also be by Calista.)

CAMPION (Thomas). 1567–1620.

Com you prettie false eyd wanton. Treble and Bass. From *The Second Book of Ayres* **87**
Thoughe you are younge. Treble voice with Bass : from Rosseter's *A Booke of Ayres*, 1601 **439**

CAREY (Henry). *c.* 1690–1743.

I'll range around. Treble Solo **1215**
[Engraved about 1720.]

CARISSIMI (Giacomo) 1604–74. Chapel master of S. Apollinare, Rome.

For Anthems adapted by Aldrich from Carissimi's works, see under *Aldrich.*

CARISSIMI (Giacomo)—*continued.*

Masses, &c.

Mass in C. 3 v. T. T. B. Score **23, 55**
The same, somewhat altered, with 1 and 2 Violin parts. Score **13**
Mass in C. 5 v. with verses. (Without name, but stated on the binding to be by Carissimi.) **49**
Jephta: an oratorio. Score **37**
Plorate filiae Israel. 6 v. from *Jephta*. Score **13**
Judicium Salomonis. 'A solis ortu.' 1–4 v. S. S. T. B. Score **53**
The same with Violin parts, 'The symphonies being not Carissimi's but some musty Dutchman's.' Score **13**

Motets.

The Motets marked with an asterisk are printed in *Sacri Concerti*, 1675. Those with a dagger in Floridus de Sylvestris's *Cantiones Sacræ*, 1657 and 1663.

Anima mea in æterna dulcedine. 2 v. S. B.
Score **43, 621, 1178**
Sep. parts **623–6**
Anima nostra. 2 v. S. S. Score **55**
*Annunciate gentes. 1–5 v. Score **13, 53**
Audite sancti. 3 v. S. S. B. Playford's *Harmonia Sacra*, Bk. II, 1693. Score **43, 53**
Sep. parts **623–6**
Ave dulcissime. 3 v. S. S. T. Score **13**
Benedicite omnes angeli. 3 v. A. T. B. Score **13**
*Cantabo Domino. 2 v. S. S. Score **13, 53**
Confitebor tibi. 3 v. S. S. B. Score **13**
[? Crucior in hac flamma. 2 v. A. B. Dialogue Angelus et Anima, here called *Italica comp*: ascribed to Carissimi in Fitzwilliam Mus. Cambridge Catalogue **1154**]
*Cum ingrederetur N. in paradisi gloriam. 3 v. S. S. S. Score **53**
*The same, with words Cum reverteretur David. Score **13**
*Dicite nobis. 4 v. S. S. A. T. Score **13, 53**
Dixit Dominus. 1–5 v. Score **55**
†Domine Deus meus. S. Solo **13, 53**
*Domine quis habitabit. 3 v. S. S. T. Score **13, 53**
Ego sum panis. 3 v. S. S. B. Sep. parts **688**
Egredimini cælestis. 3 v. S. S. S. Score **13, 53**
Exultabunt justi. 3 v. S. S. S. Score **13, 53**
*Exulta, gaude filia. 2 v. S. S. Score **13**
The same without the 'Noe' at end **53**
Gaudete exercitus. 3 v. S. S. B. **13, 53**
Hodie Simon Petrus. 2 v. T. T. Score **13, 53**

CARISSIMI (Giacomo)—*continued.*

In te Domine. 3 v. A. T. B. with instruments. Score **4**
Gloria Patri from the same. Score **53**
*Laudemus virum. 2 v. S. S. Score **13, 53**
Lucifer cælestis. Bass Solo. Playford's *Harmonia Sacra*, Bk. II, 1693 **18, 23, 53**
The same, transposed for Soprano. Voice part only **598**
Militia est vita. 3 v. S. S. B. Score **13, 53**
Non turbetur cor. 2 v. S. B. Sep. **688**
O dulcissimum Mariæ. 2 v. S. S. Score **13**
O quam mirabilia. 2 v. S. S. Score **55**
O quam suave. 3 v. S. S. S. Score **83**
O vulnera doloris. 3 v. S. S. B. Score **13**
The same for Bass voice and Basso only **46, 53**
Basso only **1210**
Basso only unfinished **13**
Pastores dum custoditis. Sopr. Solo **13**
†Prævaluerunt in nos. 3 v. S. A. T. Also in P. Phalese's *Florida Verba*, Antwerp, 1661. Score **13**
Quid agis cor. Sopr. Solo **13**
Quis est hic. 3 v. S. S. S. Score **13, 53**
*Quo tam lætus. 2 v. S. S. Score **13, 53**
Quomodo facti sunt. 3 v. S. S. B. Score **13**
Sicut erat in principio. Instr. Bass only **75**
Sicut mater. 2 v. S. S. Score **55**
Sicut stella. Sopr. Solo **13** unfinished, **53**
Surgamus eamus. 3 v. A. T. B. Score **13, 53**
Suscitavit Dominus. 3 v. A. T. B. Score **13**
*Turbabuntur impii. 3 v. A. T. B. Score **13, 53**
Venite pastores. Sopr. Solo. **13**
†Vidi impium. 3 v. A. T. B. Score **13**

Cantatas, &c.

A piè d'un verde: 'Democritus et Heraclitus'. 2 v. S. S. Score **52**
Alma che fai. 2 v. S. B. Score **52, 996**
Almeno un pensiero. Sopr. Solo **949, 51**
Amanti sentite. 2 v. S. A. **18**
The same, without composer's name. Score **350**
Sep. parts **623–6**
Alto voice only **49**
The same, attributed to Sigr. Marco. (See *Cesti*) **996**
Ardeua in tanto. Sopr. Solo **51**
Ardo lassa. Sopr. solo **998, 51** unfinished
Bel tempo per me. Sopr. Solo **949, 51**
Care selve beate. Bass Solo **18, 1215**
Unfinished **13**

CARISSIMI (Giacomo)—*continued.*

Chi fugge d'Amor. 2 v. S. S. **52, 996**
Coronata di splendori, 'Amor difeso'. 3 v. S. S. S. Score **994**
Dai piu riposti. 3 v. S. S. B. Score **54, 996**
Score, words incomplete **622**
Deh contentateui. Sopr. Solo **51**
E bello l'ardire. Sopr. Solo **949, 51**
E pur uuole. 2 v. S. S. **52, 996**
Filli non t'amo. Sopr. Solo **949, 51**
Fuggi, fuggi. Sopr. Solo **950, 51**
Hor che di sirio. Sopr. Solo **357**
Il mondo tace. 3 v. S. S. B. Cf. *Catalogue . . . de la Bibliothèque Nationale.* Score **14**
In superbito. Sopr. Solo **51**
In un mar di pensieri. Sopr. Solo **947, 51**
Io dissi. Sopr. Solo **51**
Le ferite d'un cor. 3 v. S. S. T. Score **994, 996, 54**
La regina. Sopr. Solo **357**
Lungi omai. 2 v. S. S. Score **996, 54**
Mesto in sen d'un antro. Sopr. Solo **51**
Nella piu verde. Sopr. Solo **51**
No no mio core. Sopr. Solo **51**
Non chiede altro. Sopr. Solo **949, 51**
Non piangete. 2 v. S. S. **996, 54**
O là, pensieri. Bass Solo **51**
O me infelice, 'Falsirena disperata'. Sopr. Solo **959, 13**
Occhi che. Sopr. Solo **357**
Piu non ti chieggio, 'Tirsi e Filli'. 2 v. S. S. **996, 998, 52**
Presso un ruscel. Sopr. Solo. (Here attributed to *Rossi*, but see *Wotquenne*) **949**
Quanto sete per me. Sopr. Solo. Cf. *Catalogue . . . de la Bibl. Nationale* **956**
Risuegliatemi pensieri. Sopr. Solo **51**
Sciolto hauean, 'I Naviganti'. 3 v. S. S. B. **377, 996, 54**
Last movement only, Amanti che dite **14**
Last movement only. Basso only **75**
Si dia bando. Sopr. Solo **951, 51**
Siam tre miseri. 3 v. S. S. S. **994**
Sin che hauro. Sopr. Solo **51**
Soccorretemi. Sopr. Solo. (Here attributed to *Rossi*, but see *Wotquenne*) **947**
Son pur giunta. Sopr. Solo **51**
Sospiro che dici. Sopr. Solo **994**
Toglietemi la vita. Sopr. Solo **998**
[Tronchisi pensieri. 2 v. S. B. Apparently a version of the Solo Cantata, *Cat. . . . de la Bibl. Nat.*, printed by Riemann, *Kantaten-Frühling* **14**]
Un infelice. Sopr. Solo **51**

CARISSIMI (Giacomo)—*continued.*

Vaghi rai pupille. 2 v. S. S. **996, 54**
Va, va, dimanda. Sopr. Solo **51**
Vittoria, vittoria **17, 350**
Short extracts without words. T. B. B. **1124**

CARLO DEL VIOLINO, a 17th-century Italian composer.

Non si tema, 'La Regina de Tunesi'. Sopr. Solo **998**
Pur che lo sappi. 2 v. S. S. (here attributed to *Rossi*, but see *Wotquenne*) **996**
Rido una uolta. Sopr. Solo **952, 956**

CARWARDEN (John). Contributed to Playford's *Court Ayres*, 1655. A portrait of Christopher Simpson painted by him is in the Music School Collection. See *Musical Antiquary*, April 1913.

Prelude, Almaine, &c. Seven pieces in 2 parts for instruments, of which the first and last have the composer's name. Treble and Bass. Sep. parts **1006–9**
Eighteen Almains, Corants, &c. Bass only **1011**

CASATI (Gasparo). Chapel master at Novara, 1641.

Motets from *Moteta una et duabus vocibus ad Organum concertata*: a copy of the Antwerp edition, 1662, is in this Library.

Bone Jesu. 2 v. S. or T. Scores **20, 621**
Sep. parts **623–6**
Magnificate cæli. 2 v. S. or T. Sep. **623–6**
O dulce nomen. 2 v. S. or T. Scores **20, 621**
Sep. parts **623–6**
O Jesu mea vita. 2 v. T. T. Sep. **623–6**
One T. part only **1178**
Omnes gentes. 2 v. S. or T. Sep. **623–6**
Regina cæli. 2 v. S. or T. Sep. **623–6**
One S. part only **1178**
Tota pulchra es. 2 v. S. or T. Scores **20, 621**
Sep. **623–6**

CASTRO (Jean de). Born at Évreux; fl. 1571–96.

Tell me thou man. Canzonet for 3 v. (2 copies of Sopr. 1 and 2). Sep. **739–43**

CAVENDISH (Michael), fl. 1592–1601.

Every bush new springinge. (Ascribed to Cavendish in B. M. Add. MS. 31811.) Treble voice with Bass **439**

CECCHELLI (Carlo), fl. 1645–64. Chapel master at Rome and at Loretto.

Dicite laudem. Motet a 3. A. T. B. Score **14**

CESTI (Marc' Antonio), *c.* 1620–69. Chapel master at Florence, 1646; member of the Papal Choir, 1660; Vice-chapelmaster at Vienna, 1666.

MOTETS.

Filiæ Jerusalem. 4 v. S. S. S. B. Score **83**
Maria et flumina. 2 v. S. S. Score **83**
Properate mortales. Sopr. Solo **83**

CANTATAS, &c., ALL FOR SOPR. SOLO.

Bella Clori **83**
Cara e dolce libertà. Printed in Pignani's *Scelta di Canzonette*, London, 1679, as by Cesti. A version for 2 voices printed by Hawkins (iv, 94) 1776, as by Cesti. Printed as by A. Scarlatti in Thirty-six Ariettas, London, *c.* 1753 **958**
Del famoso Oriente, 'La Madre Ebrea' **83**
Del ricercar qual sorte **83**
Due begl' occhi **948**
Esser colpa come **947**
Ferma Lachesi **83**
Gia il sonno **949**
Insegnatemi à morire **83**
[L]anguia gia l'alba **83**
Lasciatemi **83**
Mancauano tormenti **949**
Partiteui respiri **83**
Quanto sete **83**
Quanto è dolce **947**
Solingo un di Fileno **83**
Vi conosco luci **948**
Voi colpate **948**

The following by 'Sig^r. Marco' and 'Sig^r. Marc'Antonio' may be assigned to Cesti.

All' assedio. 3 v. S. S. A. 'Sig^r. Marco' **996**
Amanti sentite. 2 v. S. A. 'Sig^r. Marco' **996**
The same, attributed to *Carissimi*, q. v. **18**
The same, without composer's name. Scores **350, 377**
Sep. parts **623–6**
Alto voice only **49**
Gia son morto. 2 v. S. S. 'S. Marc'Antonio' **996**
Without composer's name **377**

CHAMBONNIÈRES (Jacques Champion de). First Harpsichord player to Louis XIV; published 2 volumes of Harpsichord Music in 1670. The following piece is ascribed to 'Sambonier', by which name Chambonnières seems to be intended.

Corant for Harpsichord **1236**

CHARD ( ). Probably George William, Mus.D., Organist of Winchester Cathedral, 1802–49.

Three Chants **1226**

CHILD (William). ? 1606–97. Mus. Doc. Organist of St. George's, Windsor.

Evening Service in C mi. 'Flat service for verses.' Mag. and N. Dim. Sep. A. T. B. only **1220–4**
Mag. unfinished. S. and B. parts only without words **22**
Organ part **1227**

'Sharpe Service' in D. 4 v. *Boyce.* Te D., Jub., Ky., Creed, Mag., N. Dim. Sep. parts. A. T. B. only. **1220–4**
Short score **525**
Score **1002**
Without Ky. and Creed. Organ part **1227**

Kyrie and Creed to Morley's service; in D mi. Sep. parts. A. T. B. only **1220–4**

Service in E mi. 4 v. *Boyce.* Te D., Jub., Ky., Creed, Mag., N. Dim. Score **1002**
Short score **525**
Bass part only **1012**
Mag. and N. Dim. only. Tenor part **440**

Service in E ♭. *Arnold.* Te D., Jub., Mag., N. Dim. Organ part **1231**

Service in F. 4 v. Te D., Jub., Ky., Creed, Cant., D. Mis.
Score **1002**
Bass part only **1012**
Cant. and D. Mis. only. Short Score **525**

'Second Service' in G. 4 v. Bdte., Jub., Ky., Creed, Mag., N. Dim.
Score **1002**
With Venite (T. and B. only): Offertorie 'Charge them', Gloria, 8 v. (A. T. T. B. B. only.) Sep. A. T. B. only **1220–4**
Mag. and N. Dim. only. Organ parts **1225, 1228**
The same Jub. with Te Deum. Organ part **1233**
Cantate and D. Mis. in G. 4–5 v. Score **1002**
[These appear to be all parts of the same service.]

Service, 'Full,' in A mi. *Ouseley.* Te D., Jub., Mag., N. Dim. Organ part **1227**

Evening Service, 'Verse,' in A mi. Mag. and N. Dim.
Bass voice only **1012**
Organ part **1227**

ANTHEMS, &c.

Behold how good. V. A. Score **12, 1002**
Sep. parts **623–6**
Bass Chorus part only **1012**

CHILD (William)—*continued.*

If the Lord himselfe. 4 v. *Arnold.*
Sep. parts, A. T. B. B. only **1220–4**
1 Bass only **1012**
Lord who shall dwell. V. A. Sep. A. T. B. only **1220–4**
O Lord God the heathen. F. A. Sep. A. T. B. only **1220–4**
O Lord grant the king. 4 v. With 5-part *Hallelujah. Boyce.*
Sep. A. T. B. B. only **1220–4**
Bass part only **1012**
Organ part **1228**
O pray for the peace. 4 v. *Arnold.* Score **1002**
Short score **525**
Bass part only **1012**
Praise the Lord O my soule. 4 v. With the same *Hallelujah* as in 'O Lord grant the king'. *Boyce.* Score **11**
Sep. parts, A. T. B. B. only **1220–4**
Organ parts **438, 1230**
Sing we merrily. F. A. 7 v. *Boyce.* Sep. A. T. B. B. only **1220–4**
Thou art my king. V. A. Score **12**
Sep. A. T. B. Chos. and B. verse only **1220–4**
Turn thou us. V. A. Sep. parts, A. T. T. B. B. only **1220–4**
Ye sons of Sion. A Christmas hymn. 2 v. S. and B. **365**
O bone Jesu. 4 v. S. A. T. B. Score **14**
Come Hymen come. A nuptial song. 3 v. A. T. B. Sep. **747–9**

CHURCH (John), 1675–1741. Gent. of the Chapel Royal, 1697; Master of the Choristers, Westminster Abbey.

Service in F. 4 v. *Ouseley.* Te D., Jub., Ky., Creed, Mag., N. Dim. Score **627**
Single chant in C mi. **1226**

CLARKE (Jeremiah), *c.* 1669–1707. Master of the Choristers at St. Paul's, 1693; Gent. of the Chapel Royal, 1700; Joint Organist of the Chapel Royal, 1704.

How long. *Boyce.* Organ part **1234**
Chorus only to 'How long'. Organ parts **1228, 1235**
I will exalt thee. Organ part **1229**
I will love thee. *Boyce.* Score incomplete **1111**
I will love thee. A thanksgiving anthem. V. A. for A. T. B., 4-part Chorus and Organ **48**
The Lord is my strength. *Page.* 'A thanksgiving anthem, June 27, 1706.' V. A. for A. T. B., 4-part Chorus and Organ. Score **48**
O Lord God of my salvation. *Page.* Organ part **1226**
Praise the Lord O Jerusalem. *Boyce.* Organ part **1228**

CLARKE (Jeremiah)—*continued.*

The Lord is full of compassion. *Cathedral Mag.* Organ part **1235**

'All for the better.' Overture, Gavott, Hornpipe Round O, Aire, Aire, Round O, Farewell, Aire, Minuet Round O, from Manning's 'All for the better,' 1702. 4 parts in Score **3**

The 'Round O', Treble and Bass only **620**

Air and Serenade for Harpsichord: both printed in *A Choice Collection of Ayres*, 1700 **46**

CLARKE (John), afterwards Clarke-Whitfeld. Mus. Doc. Organist of Armagh, 1794–7; Professor of Music in the University of Cambridge. Died 1836.

Six Chants **1226**

COBB (John). Gent. of the Chapel Royal, 1638. Contributed to Lawes's *Choice Psalmes*, 1648, when he is called 'Organist of his Majesties Chappell Royall'.

Two Almaines and two Corants in 3 parts. Sep. parts **379–81**

COLEMAN (Charles). Mus. Doc. Chamber musician to James I; Musician for Lute and Voices to Charles I; Musician for Viol, 1660, and Composer in his Majesty's Private Music for Voices, 1662. Died 1664.

Nine Almaines in 3 parts. Sep. **379–81**

Five Almaines, four Corantos, and 'A Northern Saraband' in 3 parts, by C. C. (probably Coleman). Sep. **379–81**

(Other compositions in these MSS. are probably by Coleman.)

Six Almaines in 4 parts. Sep. **367–70**

Fantazia in 5 parts. For Organ **1004**

The same. Sep. parts for instruments **423–8, 473–8**

Five fancies in 6 parts. Sep. parts **61–6**

The 2nd and 5th of these **473–8**

The 1st, 2nd, and 5th of these. Sep., **403–8**; In Score, **2**; Short Score, **436**.

Three Ayres, three Corantes, one Pavin, one Saraband for instruments. Treble only **1022**

Aire, Corant, Saraband; 'Eccho Almaine, Eccho Corranto, Eccho Sarabrand'; Aire, Coranto, Saraband (3 sets); Almaine, Coranto, Saraband (3 sets). Bass part only **1011**

Piece for instruments in 3 parts, with Basso. Sep. **353–6**

(The name Coleman is here prefixed to the first (only) of 45 pieces, probably all his.)

COLEMAN (Mark). A 17th-century writer.

Corant for Harpsichord **1236**

COOKE (Henry). Master of the Children of the Chapel Royal, 1660. Died 1672.

Turn thou us. V. A. Score **12, 14, 22**
Verse part. Treble voice only **598**
Awake my soule. The morning hymn. Sopr. Solo **49**
Sleepe downy sleepe. The evening hymn. Sopr. Solo **49, 1205**
(Cf. B. M. Add. MS. 33234.)
As on a river's side. Sopr. Solo **49**

COPERARIO or COPRARIO (John), properly Cooper. Chamber Musician to Charles I. Died 1627.

Six songs from *Songs of Mourning: bewailing the vntimely death of Prince Henry*, 1613. Bass voice only **366**

O griefe how diuers.
Tis now dead night.
Fortune and glory.
Soe parted you.
How like a golden dreame.
When pale famine.

Instrumental music for Strings and Organ:

Fourteen Sets of 3 pieces (Fantazia, Alman and Ayre) for 1 Violin, Bass and Organ (numbered 41–82). Sep. **411–13**
The same. Violin and Bass only **732** and **4**
From the same, those numbered 59 to 71 with 61 and 64 interchanged. Organ part **15**
From the same. The piece numbered 59. Organ part, unfinished **422**
Eight Sets of 3 pieces (Fantazia, Alman and Galliard) for 2 Violins, Bass and Organ. Sep. parts without Organ part **414–16, 732–4**
Fantazias from Sets 5, 6, 7, 1, 2, and 3 of the same. Violin parts only **421**
Almans and Galliards from Sets 1, 2, 3 (No. 3 having a different Galliard), and 5. Violin parts only **421**

Instrumental pieces in 3 parts:

Seven fancies. Sep. parts, wanting 1 Treble **401–2**
Score **2**
The 2nd, 3rd, and 6th of the same **473–8**
Two fancies not in **401–2** **473–8**

Instrumental pieces in 4 parts:

Six Fancies. Sep. **423–8**
The first five of the same. Sep. **397–400**
Score **2**
Short score **436**
Of these the 1st is sep. **473–8**
One Fancy (not in above) sep. **397–400, 473–8**
Score **2**
Short score **436**

COPERARIO or COPRARIO (John)—*continued.*

Instrumental pieces in 5 parts:

Eighteen pieces, 5 of which are named 'Deh cara', 'Corsea', 'Lucretia mia', 'Rapiua', 'Io piango'. Sep. **527–30, 1024**

Of these, Nos. 11, 12, 13, 14, 24, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 37 are sep. **404–8**

Short score **436**

The same except 13 and the opening of 11. Score **2**

Nos. 12, 14, 30, 31, 32. Score **21**

Nos. 11 (Cresce in voi), 12, 25 (Fuga dunque la luce), 26 (O sonno), 27 (Luci beate), 33 (Voi caro), 34 (in 527–30 Corsea, called in 61–6 Crudel perche), 35 (Lucretia mia) are sep. **61–6**

Nos. 24 and 37 (Io piango) are score **44**

No. 14. Organ parts **67, 1004**

No. 32. Organ part **1004**

No. 11 (Cresce in voi) and 24. Sep. **423–8**

Three pieces called 'Leno', 'Io son ferito', 'Dolce ben mio'. Sep. **61–6**

The 2 former of these. Sep. **404–8**

Short score **436**

'Io son ferito.' Score **2**

Two pieces, 'Fuggi' and 'Per far vna'. Score **44**

Score **2**

Sep. parts **404–8**

Short score **436**

'Fuggi.' Score **21**

Instrumental pieces in 6 parts.

Three fancies. Sep. **423–8**

The same for Organ **1004**

Of these, No. 20. Sep. **404–8**

Score **2**

Fancy. Sep. **61–6**

CORELLI (Arcangelo), 1653–1713. Born at Fusignano. Died at Rome.

Sonata in B♭. Vo. 1 and 2, Bass, and Basso continuo. Sonata III, Opera terza. Score **620**

Gavotte from Sonata X, Opera quarta. Vo. 1 only **1111**

Gavotte from Sonata I, Opera seconda. Vo. 1 only **1111**

CORKINE (William), fl. 1610–12.

Prayse the Lord. F. A. for 5 v., wanting Bass **56–60**

CORMACK or CORMAKE ( ). Perhaps Cormac MacDermot, Harper to Q. Elizabeth and James I.

Sir John Paiton's Pauan. 3 parts. Sep. **379–81**

Almaine. Bass only **1022**

CORNET (Pietro). Organist at Brussels; fl. 1624.
Two Fantasias for Organ (one has initials P. C. only) **89**

CORREGGIO (Claudio da). See under *Merulo.*

CORSI (Giuseppe). Chapel master at Rome, S. Maria Maggiore, 1659; S. Giovanni in Laterano, 1663.
Voglio amar chi piace. Cantata for Sopr. Solo **948**

COSYN (Benjamin). Organist of Dulwich College, 1622–4, and of the Charterhouse, 1626–*c.* 1643 (*Musical Times*, Dec., 1903). He is known as the owner of a Virginal Book containing compositions by him, now in the Buckingham Palace Library.
O praise God in his holiness. Anthem in 5 parts, without words.
Score **44**
Eight pieces for Virginal, signed B. C. **1113**
(These may very probably be by Cosyn.)

COURTEVILLE ( ), probably Raphael or Ralph. Organist of St. James's, Westminster. Died *c.* 1735.
Overture and 6 pieces for Strings. Tenor and Bass only **351–2**

CRANFORD or CRANFORTHE (William). Contributed to Ravenscroft's Psalter, 1622. Clifford, 1663, prints words of Anthems by him.
My sinfull soule. V. A. for 6 v. Bass wanting **56–60**
Weepe, Brittaynes, weepe. A passion on the death of Prince Henry. 6 v. Bass wanting **56–60**
Woods, rockes, and Mountaynes. Madrigal for 6 v. Bass wanting **56–60**
In nomine a 5 for Instruments. **423–8**
Almaine in 3 parts. Sep. **379–81**

CREYGHTON (Robert), *c.* 1639–1734. D.D. Professor of Greek at Cambridge, 1662; Canon and Precentor of Wells, 1674.
Service in B♭. 4 v. Te D., Jub., Sctus., Ky., Creed, Mag., N. Dim.
Sep. parts for voices and Organ. **760**
Service in E♭. 4 v. *Boyce.* Te D., Jub., Mag., N. Dim.
Score **40**
Organ parts **1229, 1232**
Sanctus in F 'to King in F'. Organ part **1225**
I will arise. Anthem. 4 v. *Boyce.*
Sep. parts for voices and organ **760**
Organ part **1228**

CROCE (Giovanni). *c.* 1557–1609. Chapel master of St. Mark's, Venice, 1603. A collection of his sacred music with English words was published in London in 1608, under the name of *Musica Sacra.*

CROCE (Giovanni)—*continued.*

Lord in mercy remember. 3 v. S. S. A. Sep. parts, with 2 copies of 1 and 2 Treble **739–43**

Lord in thine Anger, Pt. I. 6 v.
My strength euen fayles, Pt. II. 6 v. } from *Musica Sacra*, 1608.
Organ part **67**

Shew mercye, Pt. I. 6 v.
Give me a cleane heart, Pt. II. 6 v. } from *Musica Sacra*, 1608.
Organ part **67**

Sinne like a cunninge lurcher. Canzonet. 4 v. An adaptation to English words of 'La venenosa vista' in Croce's 4-part *Canzonette*, Venice, 1588. Sep. parts **750–3**

View my harty contrytione. 4 v. Sep. **750–3**

Cinthia thy song. Madrigal for 5 v. from Yonge's *Musica Transalpina*, Book II, 1597. Score **33**

CROFT (William). 1678–1727. Mus. Doc. Gentleman extraordinary of the Chapel Royal, 1700, and Joint Organist, 1704; Organist, 1707; Organist of Westminster Abbey, 1708.
(The works marked with an asterisk were printed in his *Musica Sacra*, 1724.)

Service in E♭. 3–6 v. Te D., Jub., Cant., Deus Mis. Score **40**
Organ part, Te D. and Jub. **1232**; Cant. and D. Mis. **1233**

Morning Service in A. 4 v. Te D., Jub., Ky., Creed. Score **40**
Organ part **1232**
Kyrie only, Organ part **1225**

Morning Service in B mi. 4–6 v. Te D. and Jub. *Arnold*
Score **23, 40**

*Burial Service. Treble voice only **69**

ANTHEMS.

*Blessed are all they. Organ part **1234**

Blessed is the people. Playford's *Harmonia Sacra*, Bk. II, 2nd ed., 1714. Organ parts **1232, 1233**

God is gone up. *Boyce.* Organ parts **1225, 1234**

*Hear my prayer. Organ parts **1229, 1230**

*I cried unto the Lord. Organ part **1233**

*I will alway give thanks. Organ part **1232**

*I will sing. Organ part **1235**

I waited patiently. Organ part with Treble Solo **622**
Organ part **1234**

*Lord what love have I. Score **23**
Treble voice only **683**
Organ part **1235**

*O be joyful. Organ part **1233**

CROFT (William)—*continued.*

*O Lord God of my salvation. 4–6 voices. A. and T. only **1220–4**
Organ part **1233**
*O Lord grant the King. Organ parts **1229, 1230**
*O Lord I will praise thee. Organ part **1232**
*O Lord rebuke me not. Organ part **1232**
*O Lord thou hast searched me out. Organ part **1232**
*Praise the Lord. Organ part **1234**
*Sing praises. Organ part **1233**
*Sing unto God. Organ parts **1232, 1235**
*Sing unto the Lord. T. and B. Chorus parts only **1220–4**
Organ part **1234**
*The earth is the Lord's. Organ parts **1234, 1235**
*The Lord is my strength. Organ part **1234**
*Thou O God. A. T. B. Chorus parts only **1220–4**
Organ part **1229**
*We wait for thy loving kindness. Organ part **1235**
*We will rejoice. Organ part **1230**
Part of the Music for the Oxford Act, July 13, 1713 (printed in *Musicus Apparatus Academicus*). Bass and Alto verse of 'With noise of Cannon,' and Alto verse of 'Laurus cruentas'; 1 and 2 Violins and Bass. Sep. **68–73**
When gentle sleep. 'The Dream.' Cantata for Bass Solo **1149**
Overture in G mi. for instruments, in 8 movements. 4 parts in score **620**
Overture in B♭ in 11 movements **620**
(In the first of these Overtures, the name is given as 'Craft'.)

CROSS ( ). Probably William Cross, born at Oxford in 1777. Succeeded Dr. Crotch as Organist of the Cathedral and University Church. Died 1825.

O God the protector of all. Organ part **1225**
Kyrie in E. Organ part **1225**

CROTCH (William). 1775–1847. Mus. Doc. Organist of Ch. Ch., 1790; Professor of Music in Oxford University, 1797.

The Anthems marked with an asterisk are printed in Crotch's *Ten Anthems, Respectfully Dedicated . . . To the Reverend The Dean and Chapter of Christ Church,* &c., *c.* 1798.

*Be merciful. F. A. for 4 v. Autograph **1226**
*God is our hope. V. A. for 2–4 v. **1226**
*How dear are thy counsels. F. A. for 4 v. Autograph **1226**
I will cry unto God. V. A. for 4 v. Autograph **1226**
*O Lord God of Hosts. 4 v. Autograph **1226**
*Sing we merrily. 4 v. Autograph **1226**
Seventy-one Chants. Autograph **1226**
Fifteen Chants, twenty-six Hymn Tunes, and one Commandment Responses. Autograph **1143**

D. (W.). These compositions belong to the middle of the 17th century.

Eight Almaines, 1 Coranto, 2 Sarabands. In 3 parts. Sep. **379–81**

DAMAN (William), here also spelt 'Demaunde'. Born in Liége. Came to England between 1561 and 1565. Died 1591. One of Queen Elizabeth's musicians.

O heavenly God. Anthem for 5 v., wanting Bass **56–60**
Confitebor tibi. Motet for 5 v., wanting Tenor book **979–83**
Omnis caro. Motet for 6 v., wanting Tenor book **979–83**
Prædicabo laudes. Motet for 6 v., wanting Tenor book **979–83**
Instrumental piece in 6 parts, wanting Tenor book **979–83**

DAVY (John), of Exeter.

Double Chant **1226**

DEANE (William). A composer of the (?) early 17th century.

Short Service for 4 v. Te D., Bdtus., Ky., Creed, Mag., N. Dim. Organ part, with words **6**
Lord in thy wrath. Organ part, with words **6**
Blessed are those. Anthem for 5 v. (Verse and Chorus). Organ part, with words **6**

DERING (Richard). Mus. Bac., Oxford, 1610; Organist at Brussels, 1617; Organist to Queen Henrietta Maria, 1625. Died 1630.

Ten Motets for 2 v. Printed in Playford's *Cantica Sacra*, 1662. Voice parts sep. **747–9**

Ardens est cor.
Beatus vir.
Canite Jehovæ.
Ego dormio.
Gaudent in cælis.
Gratias tibi Deus.
Justus cor suum.
O bone Jesu.
O Domine Jesu.
Veni electa.

The same (without Beatus vir and Canite Jehovæ) with Basso. Sep. **878–80**

Three Motets for 2 v. Printed in Playford's *Cantica Sacra*, 1662.
Conceptio tua.
Duo Seraphim, wanting Basso continuo.
Sancta et immaculata.
Sep. **878–80**

Motet for 2 v. Printed as Dering's in Playford's *Cantica Sacra*, the Second Set, 1674.
O crux ave. Sep. **878–80**

Nine Motets for 3 v. Printed in Playford's *Cantica Sacra*, 1662. Sep. **747–9**

DERING (Richard)—*continued.*

Cantate Domino.
Gloria Patri.
Isti sunt sancti.
Justus germinabit.
Lætamini cum Maria.
O quam suavis.
Panis angelicus.
Qualis est dilectus.
Vulnerasti cor meum.

The same, without Gloria Patri, imperfect. Sep. **878–80**
Gloria Patri from the same, is also sep. **1013–5**
Cantica Sacra ad melodiam madrigalium elaborata senis vocibus, 1618.
The Basso continuo part of the whole book **1023**

Jubilate Deo.
Vulnerasti cor.
Sancta et immaculata.
Congratulamini mihi.
Surge amica mea.
Hei mihi Domine.
Quæ est ista.
Adiuro vos filiæ.
Virgo prudentissima.
Ardens est cor meum.
Quam pulchra es.
Factum est silentium.
Panis angelicus.
O vos omnes.
Cantate Domino.
Quem vidistis.
Veni Jesu.
Paratum cor meum.
Jesu decus angelicum.
O crux ave.
[Te laudamus] Te invocamus.

If sorrowe might so fully be expreste. 6 v. Sep. parts, wanting Bass **56–60**
Sleepe quiet Lee. 3 v. S. T. B. Sep. **747–9**
The citty Cryes. 5 v., wanting Bass **56–60**
Pavan in 4 parts 'for 2 Trebles'. Sep. **423–8**
Three Phantasies, one Almaine, one Pavan, in 5 parts. Sep. **423–8**
Of the same, those numbered 17 and 20 are in organ score **1004**

DESGRANGES ( ).

Domine quid multiplicati sunt. Sopr. Solo. **350**
Usque quo Domine. Sopr. Solo. **350**

DIESNER, or DISINEER (Gerhard), fl. 1661–73.

Ground for Harpsichord **1177**

DIOMEDE ( ). Here called 'Signior' Diomede. Eitner takes him to be Caton D., a Venetian, who went to Poland; fl. 1606.

Four instrumental pieces in 4 parts, and three in 5 parts, one of which is also ascribed to Cipriano de Rore.
Also Tirsi morir; with 2nd part, Freno Tirsi; and 3rd part, Così morire, in 5 parts. Words in 1 Treble book only. Sep. **372–6**

DIX (J.).

Nine Chants (3 with name; 6 initialled) **1226**

DOUGLAS, or DOWGLAS (Patrick). A 16th-century composer, here described as 'priste, scotte borne'.

In convertendo, with 2nd part, Converte Domine. Motet for 5 v. Sep., wanting Tenor Book **979–83**

Ubi est Abel. Motet for 5 v. Printed *Musical Antiquary*, Oct. 1910. Sep., wanting Tenor Book **979–83**

DOWDON (John), of the second half of the 17th century.

Eight instrumental sets and pieces, of which three seem to be complete. Tr. and Bass **90–1**

One other, complete, in the same MSS., initialled J. D., is probably his.

Twenty-five instrumental pieces. Violin part only **361**

Three instrumental pieces, and another initialled J. D. Violin part only **362**

DOWLAND (John). 1563–1626. Lutenist and composer. Published between 1597 and 1614.

Two Songs from the *Second Book of Songs or Ayres*, 1600 **439**

Come ye heavy stars (*sic*).
Flow my teares, 'Lachrimæ Pavan'.

Three Songs from the *First Book of Songes or Ayres*, 1597 **439**

If my complaint.
Now O now.
Sleepe wayward thoughts.

DUANTE (Leonora).

Seven Symphonies in 5 parts: 1, 2, 3, 8, 10, and 12 tones. Sep. parts in one volume **429**

DUETO (Antonio). Chapel master at Genoa; fl. 1583–94.

Why should this worlds contentments. a 4. S. A. T. B. Sep. **750–3**

DU FAUT, or DUFAULT. A lutenist in England in the second half of the 17th century.

Corant for Harpsichord **1236**

DUMONT (Henri). 1610–84. Chapel master to Louis XIV.

Six Motets from the *Motets* of 1681.

Desidero te millies. 4 v. S. S. A. B. Score **83**
Doleo super te. 3 v. A. T. B. **83**
Duo Seraphim. 2 v. **83**
Extract from the same **1124**
Jesu dulcedo cordium. 3 v. A. T. B. **83**
Jesu Rex admirabilis. 3 v. A. T. B. **83**
O nomen Jesu. 2 v. **83**
Fragment of the same **1124**

DUPUIS (Thomas Sanders). 1733–96. Mus. Doc.; Organist of the Chapel Royal.

Two Chants **1226**

E. (W.) ? William Ellis, q.v. These initials are stamped on the cover of 1113.

Lesson for Virginal **1113**

ECCLES (John). Master of the King's Musick, 1700. Died 1735.

Belinda's pretty pleasing form: from 'Women will have their Wills'. Engraved by Cross, *c.* 1700. Treble voice only **389**

I burn, my brain consumes, from 'Don Quixote', Part II. Treble voice only **580**

A soldier, a sailor. Treble voice only **360**

ECCLES ( ), probably John, q.v.

Overture and eight pieces for strings. Tenor and Bass only **351–2**

ELLIS (William). Mus. Bac., 1639. Organist of Eton, and afterwards of St. John's Coll., Oxford. A. Wood refers to the Music meetings in his house during the Commonwealth.

Holy, holy. Organ part **437**

O Lord our governour. Anthem for 4 v. Organ part (twice) **437**

Three Almaines, 1 Corrant, 1 Serrabrand, and a piece called 'Michaelmas Day'. Bass only **1022**

Thirteen pieces for Harpsichord, viz.: **1236**

Five Almaynes (one called 'Almond Mariæ'); 2 Sarabrands (one called Mouline's Sarabrand set by W. E.); 4 Corants; 'The Royallist'; 'Bow Bells'.

(Other pieces in this MS. are probably by Ellis.)

ELWORTH ( ), probably Jeffrey Elworth or Aleworth, one of Charles II's Violins (1674), and afterwards Musician for the Sackbuts. Died 1687. (See *The King's Musick.*)

Two Airs for the Violin. Violin part only **362**

ESTE or EAST (Michael). Mus. Bac. Master of the Choristers at Lichfield. Published between 1601 and 1638.

Singe wee merily. V. A. for 6 v., with 2nd part 'Take the Psalm', and 3rd part 'Blow up the Trumpet'. Sep. parts wanting Bass **56–60**

When Israel came out of Egypt. V. A. for 5 v., with 2nd part, 'What aileth'. Organ part **6**

(Both of these Anthems were printed by the Musical Antiquarian Society, edited by Rimbault.)

Four Fantazies in 5 parts **716–20**

364885

ESTWICK (Sampson). *c.* 1657–1739. Of Ch. Ch., Oxford; Minor Canon, Sacrist and Succentor of St. Paul's; Rector of St. Helen's, Bishopsgate, and St. Michael's, Queenhithe.

Julio festas referente luces. Song for the Oxford Act, 1–4 v., with instrumental parts in Score (see *Goodson, Richard*) **619**

O Maria, O diva. Ode to Queen Mary. 1–4 v., with Overture and instrumental parts in Score **619**

EVANS or EVINS ( )

Instrumental piece in 4 parts, Vo. 1 and 2, Vo., Bass **1183**

FACCHO (Agostino). Organist at Bologna, 1624, and afterwards at Vicenza.

Three Motets from the *Motetti*, 1635 **623–6**
Audite celi. 3 v. S. S. B.
Exurgat Deus. 3 v. S. S. B.
O sacrum convivium. 3 v. S. A. B.

Ave saluberrima. 4 v. from the same. Bass only **880**

Questa ch' Orsola. 3 v. from *Madrigali*, 1636. Sep. **623–6**

FARINA (Antonio); of the 2nd half of the 17th century.

Di due ciglia. Aria for Sopr. Solo **956, 958**

FARINELLI (Cristiano). Violin player and composer, fl. 1680–1714.

Farinelli's Ground. 1st Violin only **1183**

FARMELOE (Francis).

Instrumental piece, Bass only, incomplete **21**

FARMER (John). Organist and Master of the Children of Christ Church, Dublin. Published between 1591–1601.

Looke up sad soule. 4 v. Sep. **750–3**
(An adaptation of 'O stay swete loue' from his *First Set of English Madrigals*, 1599.)

FARMER (Thomas). One of the King's Musicians for the Violins, 1671; Musician in Ordinary, 1675. Mus. Bac., Cambridge, 1684. Died 1688.

Two Airs for the Violin. Violin part only **361**

Four Airs for the Violin. Violin part only **362**

Air (or perhaps Set of 3 Airs) in A ma. 1 Violin part only **1183**

FARRANT (Daniel). One of the King's Musicians for the Violins, 1607–31; for the Lutes and Voices till 1641. Son of Richard Farrant, q.v.

Pauan upon fower notes. a 5 **423–8**
[Another Pavan 'Sacred Ende' in the same MSS. has the name 'Daniell' at end of Bassus, and 'T. Morley' in Cantus Book. The latter is probably meant.]

FARRANT (John). Organist of Ely, 1566; Hereford, 1592; Salisbury, 1598–1602.

Kyrie and Creed. 'Mr. Farrant of Salisbury.' Organ part **88**
Te Deum. Organ part **88**
(Printed by Ouseley as by Richard Farrant.)

FARRANT (? John or Richard).

Benedicity, apparently in Mode XIII and not part of John Farrant's service, nor of Richard Farrant's. Organ part **88**

FARRANT (Richard). Master of the Children of St. George's, Windsor; Gent. of the Chapel Royal. Died 1580.

Service in Mode IX. *Boyce.* Te D., Bctus., Ky., Creed, Mag., N. Dim. Score **1002**
Sep. parts, A. T. B. only **1220–4**
Bass part only **1012**
Organ part **1231**
The same without Ky. and Creed; short score **525**
Mag. and N. Dim. only. Organ part **88**

Call to remembrance. Anthem. 4 v. *Barnard, Boyce,* &c. Sep. A. T. B. only **1220–4**
Tenor only **440**
Organ parts **437, 438, 1001**
(For Aldrich's adaptation, see *Aldrich.*)

Hide not thou thy face. Anthem. 4 v. *Barnard, Boyce,* &c. Sep. A. T. B. only **1220–4**
Score without words **1002**
Organ parts **1001, 437** (twice), **438**
(For Aldrich's adaptation, see *Aldrich.*)

Lord for thy tender mercy's sake. Anthem. 4 v. *Cathedral Magazine,* &c. Sep. parts, A. T. B. only **1220–4**
Organ parts **437, 1225, 1230, 1235**
(See *Aldrich.* 'Not unto us.')

When as we sate in Babilon. V. A. Organ part **6**

Ah, ah, alas! you salt sea gods. Pt. I. } 5 parts, for treble voice
You Godds that guide. Part II. } and instruments.
From a play dealing with Abradad and Panthea. Sep. parts **984–8**

[? By the waters of Babylon. See *Aldrich.*]

FAYRFAX (Robert). Mus. Doc.; Master of the Children of St. Albans Abbey; Gent. of the Chapel Royal. Died 1521.

Ave Dei patris. Motet for 5 v. Sep. parts wanting Tenor book **979–83**

FEDERICI (Francesco) of Rome: a priest who lived in the 2nd half of the 17th century.

D'un bel ciglio. Cantata for Sopr. Solo **952**
Non sò se mi capite. Cantata for Sopr. Solo **952**
Son troppo stretti. Cantata for Sopr. Solo **952**

FERRABOSCO (Alfonso) I. Son of Domenico Maria Ferabosco. Born at Bologna, 1543. Settled in England before 1562. Returned to Italy in 1578, when he entered the service of the Duke of Savoy. Died at Bologna, 1588.

O remember not our oulde synnes. 6 v. By A. F., 'Senior.' Sep. parts, wanting Bass **56-60**

Motets, &c.

De lamentacione. 5 v. Sep., wanting Tenor book **979-83**
The same complete. Sep. **78-82, 463-7**
Mirabile mysterium. 5 v. Sep. parts **984-8, 78-82, 463-7**
Tribulationem et dolorem. 5 v. Sep. **984-8, 78-82**

The following are anonymous here, but have been identified from other MSS. There are probably other works by A. F. in these MSS.

Ad Dominum. 5 v. Sep. **78-82, 463-7**
Benedic anima mea. Ps. civ. Pt. I. 5 v. Sep. **78-82**
Extendens cælum. Pt. II. 4 v. Sep. **78-82**
Qui fundasti. Pt. III. 5 v. Sep. **78-82**
Qui emittis. Part IV. 5 v. Sep. **78-82**
Rigans montes. Part V. 4 v. Sep. **78-82**
Saturabuntur ligna. Part VI. 5 v. Sep. **78-82**
Posuisti tenebras. Pt. VII. 5 v. Sep. **78-82, 463-7**
Quam magnificata. Pt. VIII. 3 v. Sep. **78-82**
Draco iste. Pt. IX. 5 v. Sep. **78-82**
Emittes spiritum. Pt. X. 5 v. Sep. **78-82**
Cantabo Domino. Pt. XI. Canon per diapason et diatesseron. 6 v. Sep. **78-82, 463-7**
Cantate Domino. Pt. I. 5 v. Sep. **78-82**
Quia beneplacitum. Pt. II. 5 v. Sep. **78-82**
Conserva me. Pt. I. 5 v. Sep. **78-82, 463-7**
Vias tuas. Pt. II. 5 v. Sep. **78-82, 463-7**
Da pacem. 6 v. Sep. wanting Tenor book **979-83**
Heu mihi Domine. 5 v. Sep. **78-82, 463-7**
Ingemuit Susanna. 5 v. Sep. **78-82, 463-7**
Judica me Domine. Pt. I. 5 v. Sep. **78-82**
Vide humilitatem. Pt. II. 5 v. Sep. **78-82**
Miserere nostri. 5 v. Sep. **78-82**
Musica læta. 5 v. Sep. **78-82, 463-7**
Nuntium vobis. 5 v. Sep. **78-82**
Peccantem me. 5 v. Sep. **78-82, 463-7**
Surge propera. Pt. I. 5 v. Sep. **78-82, 463-7**
Surge propera. Pt. II. Sep. **78-82, 463-7**

Madrigals.

Those marked with an asterisk * are in Ferrabosco's *Il primo libro de Madrigali*, 1587; those marked with a dagger † are in *Il secondo libro de Madrigali*, 1587.

FERRABOSCO (Alfonso) I—*continued.*

*Cara la vita. 5 v. Sep. **78–82**
*Chi ha cor. 5 v. Sep. **78–82**
†Donna l'ardente fiamma. 5 v. Sep. **463–7**
(Also printed in *Musica Transalpina* II, 1597.)
The same, 'Lady, my flame'. Score without words **33**
*Donna se voi. 5 v. Sep. **78–82**
(Also printed in *Musica Transalpina* I, 1588.)
*Già fù mia. 5 v. Sep. **78–82**
(Also printed in *Musica Transalpina* I, 1588.)
*Godea Tirsi. 5 v. Sep. **78–82**
(Also printed in *Musica Transalpina* I, 1588.)
*Mentre ti fui si grato. Pt. I. 5 v. Sep. **78–82**
*Mentre ti fui si cara. Pt. II. 5 v. Sep. **78–82**
*Hor pien d'alto. Pt. III. 5 v. Sep. **78–82, 463–7**
*Hor un laccio. Pt. IV. 5 v. Sep. **78–82, 463–7**
(Also printed in Morley's Collection, 1598.)
*Lasso donque. Pt. V. 5 v. Sep. **78–82**
*Ben che senza. Pt. VI. 5 v. Sep. **78–82**
*Non fingo. 5 v. Sep. **78–82**
*O crude pene. 5 v. Sep. **78–82**
*O dolcissimo baccio. 5 v. Sep. **78–82**
(Also printed in *Musica Transalpina* I, 1588.)
*Perle rubini. 5 v. Sep. **78–82**
(Also printed in *Musica Transalpina* I, 1588.)
*Quanto io son. 5 v. Sep. **78–82**
*Se pur è ver. 5 v. Sep. **78–82, 463–7**
†Signor la vostra. 5 v. Sep. **463–7**
(Also printed in *Musica Transalpina* II, 1597.)
The same 'Sweet lord'. Score without words **33**
Tu dolce anima. 5 v. Sep. **78–82**
(Printed in Pevernage's *Harmonia Celeste*, Antwerp, 1583.)
Vidi pianger. Pt. I. 5 v. Sep. **78–82**
Come dal ciel. Pt. II. 5 v. Sep. **78–82**
(Both printed in *Musica Transalpina* I, 1588.)
*Voi volete. 5 v. Sep. **78–82**
*Vorrei lagnarmi. Pt. I. 5 v. Sep. **78–82, 463–7**
*S'io taccio. Pt. II. 5 v. Sep. **78–82, 463–7**
(Both printed also in Morley's Collection, 1598.)
In nomine. 5 v. Sep. (No. 24) **463–7**
(Cf. B. M. Add. MSS. 32377 and 29427.)

FERRABOSCO (Alfonso) II. Son of Alfonso I. One of the King's Musicians. He composed music for some of Ben Jonson's Masques. Buried at Greenwich, March, 1628.

Fuerunt mihi lacrimæ. 4 v. Sep. **463–7**
The same, Tenor only **880**
(This is probably by A. F. II, not I).

FERRABOSCO (Alfonso) II—*continued.*

Laboravi in gemitu. 5 v. Sep. **463–7**
Rorate cæli. 3 v. S. S. B. Sep. **623–6**
Heare me O God a broken hart, in 5 parts. 'Pavan' for Treble voice and instruments **423–8**
The same without words, called '4 notes pavan' **527–30** and **1024**
Sixteen songs from his *Ayres*, 1609. Treble voice and Bass only **439**

Come away, come away.
Drowne not my teares.
Fain I would.
Fly from the world.
I am a lover.
Iff all the ages of the earth.
If all these cupides now.
It was no pollicie of court.
O eyes O mortall starres.
Shall I seeke to ease my greife.
Singe the nobles of his race.
Unconstante loue.
Why stayes the bridegroom.
With what new thoughts.
Younge and simple though I am.
Yes weare the loues.

Instrumental piece in 3 parts.
Almaine **379–81**

Instrumental pieces in 4 parts.
Twenty fancies. Sep. **468–72**
The same. Sep. **397–400, 517–20**
The same. Score **2**
Short Score **436**
Of these Nos. 1, 2, 11, 14, 15, 17, 18, 19, 20 are sep. **423–8**
Nos. 6, 7, 8, 9, 10, 17, 18, 19 (Organ part) are in **1004**
Part of Bass (unfinished) of No. 7 **67**
Two Fancies (Pt. I 'Ut re mi'; and Pt. II) Pt. I printed in *Musical Antiquary*, January 1912. Sep. **397–400, 473–8, 517–20**
Score **2**
Short Score **436**
Fantazia. Organ Score **1004**
Sep. parts **397–400**
Score **2**
Short Score **436**

Instrumental pieces in 5 parts.
In nomine. Sep.
404–8, 423–8, 468–72, 527–30 and **1024, 716–20**
Organ **1004**
Short score **436**
In nomine. Sep.
404–8, 423–8, 468–72, 527–30 and **1024, 716–20**
Organ **1004**
Short score **436**

FERRABOSCO (Alfonso) II—*continued.*

In nomine '2 bases'.
Sep. **404–8, 468–72, 473–8, 527–30** and **1024**
Short score **436**
In nomine (No. 14). Sep. **423–8**
'Douehouse Pauan.' Sep. **404–8, 423–8, 527–30** and **1024**
Short Score **436**
'4 notes Pauan.' (See '*Heare me O God*' above.)
Sep. **404–8, 423–8, 527–30** and **1024**
Score **2**
Short Score **436**
Two Pavans (Nos. 32 and 35). Sep. **423–8**
No. 35. Sep. **404–8,** Score **2,** Short Score **436**
Almaine (No. 25). Sep. **423–8**
Treble and Bass only **1114**
Bass only **1022**
Almaine (No. 36). **423–8**
Sep. **404–8**
Score **2**
Short Score **436**
(Four more Pavans and an Almaine, Nos. 26, 27, 29, 31, 33, in **423–8,** perhaps by A. F. Of these No. 27 is in **404–8, 436** and **2.**)
Two Fancies (Pt. I 'Ut, re, mi'; and Pt. II: 5-part versions of the same 4-part fancies). Sep. **404–8**
Score **2**

Instrumental pieces in 6 parts

Phantazia. Sep. **404–8, 423–8, 473–8**
Organ **1004**
Short Score **436**
Score **2**
Phantazia. Sep. **61–66, 404–8, 423–8** (twice), **473–8**
Organ **1004**
Short Score **436**
Score **2**
Fancy. Sep. **61–6, 404–8**
Score **2**
Short Score **436**
In nomine. Sep. **61–6, 404–8, 473–8**
Score **2**
Short Score **436**

FERRABOSCO (John). Mus. Bac. Organist of Ely 1662. Died 1682.
Almond, Corant and Sarabrand for Harpsichord **1236**

FERRABOSCO ( ). It is not stated to which the following should be assigned. It is probably adapted from a Madrigal.
Say God should send. 4 v. Sep. **1074–7, 750–3**

FERRARA (Michael de).

Allman, cuntre dance (with probably Corant and Saraband). Violin part only **1066**

FILIPPI (Gaspare). Chapel Master at Vicenza, 1637–53.

Three Motets from *Concerti Ecclesiastici*, 1637 **623–6**
Intuens in cælum. 3 v. A. T. B.
O sacrum convivium. 3 v. A. T. B.
Vidi turbam magnam. 3 v. B. B. B.

FINGER (Gottfried). A native of Olmütz in Moravia. Lived in England *c.* 1685–*c.* 1701.

Instrumental piece (? Sonata). Tenor and (unfinished) Bass only **351–2**

FIOCCO (Antonio, *or* Pietro Antonio). Born at Venice; died at Brussels, 1714. Vice-master of the Court Chapel at Brussels, 1696.

Cæli dapes. Motet for 1–4 v. Score **48**

FLORIO (Giovanni). A composer of the 16th century. Madrigals by him appear in collections from 1566 onwards.

A pilgrym passinge. 3 v. S.S.A. **750–3**
O what have I deserved. 3 v. S.S.A. **750–3**

FONTANELLI ( ). Probably Conte Alfonso, in the service of Alfonso II d'Este; fl. 1586–1608.

Padre del ciel. 5 v. **510–4**

FONTEI (Nicolò). Chapel master at Verona; fl. 1635–47.

Et ecce sonuit, from *Melodiæ Sacræ*, 1638. 3 v. A. T. B. and Basso **623–6**

FORCER (Francis). *c.* 1650–*c.* 1705. Contributed to Playford's *Choyce Ayres and Dialogues*, 1679, &c.

Overture and eight tunes for strings. Tenor and Bass only **351–2**

FORCIL ( ). Possibly a mistake for Forcer.

One tune for violin. Violin part only **362**

FORDE (Thomas). Musician to Henry, Prince of Wales, and later to Charles I. Published *Musicke of Sundrie Kindes*, 1607. Died 1648.

ANTHEMS AND SACRED MUSIC.

Those marked with an asterisk * seem to be imperfect, wanting instrumental parts.

At night lye downe. 3 v. **736–8**

FORDE (Thomas)—*continued.*

Bowe downe thine eare. 3 v.	736–8
Forsake me not. 3 v.	736–8
Glory be to the Father. 3 v.	736–8
Goe wounded soule. 3 v.	736–8
*Hayle holy woman (verse and chorus, 3 v.)	736–8
Heare my praier. 3 v.	736–8
How sitts this citty. 3 v.	736–8
Let us with lowde. V.A. 6 v., wanting Bass	56–60
Miserere my maker. F.A. 6 v., wanting Bass	56–60
My greifs are full. 3 v.	736–8
My sinnes are like. 3 v.	736–8
O clap your hands (Pt. I), with 2nd part, He shall chuse. 3 v.	736–8
O praise the Lord. 3 v.	736–8
Praise the Lorde, oh my soule. 3 v.	736–8
*Say bould but blessed theefe. 3 v.	736–8
*Strike Lord why wilt thow. Verse and Chorus. 3 v.	736–8
Strike thou the anvill. 3 v.	736–8
Why art thou so heavy. 3 v.	736–8
*Yet if his maiestie. 3 v.	736–8

MADRIGALS, &c.

*Are women fayre? 3 v.	736–8
Come forth my deare. 3 v.	736–8
*Come let us enjoye. 3 v.	736–8
*Fire, fire, loe heare I burne. 3 v.	736–8
Greife, greife, keep in. 3 v.	736–8
Let not my blacknes. 3 v.	736–8
Musique devine. 6 v., wanting Bass	56–60
My love is like a garden. 3 v.	736–8
Now sleeps my love. 3 v.	736–8
Oh how my soule. 3 v.	736–8
Oh staye awhile. 6 v., wanting Bass	56–60
O thou whose loue. 3 v.	736–8
Our life is nothing. 3 v.	736–8
*Sigh no more ladies. 3 v.	736–8
Still shall my hopes. 6 v., wanting Bass	56–60
Sweet yet cruell. 3 v.	736–8
Tis now dead night. A passion on the death of Prince Henry. 6 v., wanting Bass	56–60
What curious face. 3 v.	736–8
What's a woman but her will. 3 v.	736–8
What greater joye. 3 v.	736–8
Whoever smelt the breath. 3 v.	736–8
Almayne for instruments. 3 parts sep.	379–81

FREE ( ), Dr.
Single Chant in B♭ **1229**

FREER (R. Lane).
Sanctus and Kyrie in G. Organ part **1225**

FRESCOBALDI (Girolamo). 1583–1644. Organist of St. Peter's, Rome.
'Partite sopra Folia ad simbolum' for Virginal **1113**

FULLER ( ).
Single Chant in B♭ **1226, 1229**

FUSETTI (Reverendo Padre).
Cum invocarem. Motet for 1–4 v., with Accompaniment for 2 Violins. Score **385**
Dixit Dominus. Motet for 1–4 v., with instrumental parts and Symphonies. Score **684**
Exurgite mortales. Motet for Soprano, with 5 instrumental parts. Score **388**
(This is anonymous, but it evidently is part of the series 385–6–7.)
In te Domine. Motet for 1–4 v., with Accompaniment for 2 Violins. Score **386**
Magnificat anima for 1–4 v., with Accompaniment for 2 Violins. Score **387**

GABRIELI (Giovanni). 1557–? 1612. Organist of St. Mark's, Venice.
How long shall fadinge pleasure. 4 v. **1074–7, 750–3**
My soule is deeply wounded. 3 v. (Two copies of 1 and 2 Treble parts) **739–43**

GAGLIANO (Marco da). 1602–42. Chapel master of S. Lorenzo, Florence. Composer of the opera *Dafne*.
Four Madrigals a 5, from the *First Book of Madrigals*, 1602 **510–4**
Filli, mentre ti bacio.
L'ardente tua facella.
O sonno (Pt. I).
Questo [sic.; should be Ov' è il] silentio.
Madrigal from the *Fifth Book of Madrigals*, 1608. Su la sponda. 5 v. **510–4**

GALLERANO (R. P. Leandro). Chapel Master of S. Antony, Padua; fl. 1620–8.

In Domino confido. 4 v. Printed in J. Bapt. Aloysius's *Coelestis Parnassus*, 1628. Basso continuo only **880**

GALLIARD (John Ernest). *c.* 1687–1749. A native of Zell, in Hanover. Came to England about 1706.

The hymn of Adam and Eve (*Par. Lost*, Bk. V), for Sopr. and Tenor with Basso. Printed 1728. Score **77**
V'cello part **73**
Cupid god of pleasing anguish. Fragment of Treble voice only **960**
Ghosts of ev'ry occupation **960**
(Songs from *Doctor Faustus or The Necromancer*, Printed 1724.)

GASPARINI (Francesco). 1668–1727. Chapel Master of S. John Lateran, Rome.

E che farai. Cantata for Sopr. Solo **993**

GERARDE (Derick). A 16th-century writer, many of whose works exist in MS. in the British Museum Library.

Sive vigilem. Motet for 6 voices. Sep. parts, wanting Tenor book **979–83**

GIBBONS (Christopher). 1615–76. Mus. Doc. Son of Orlando, q.v. Organist of Winchester Cathedral, 1638–44; of the Chapel Royal, and of Westminster Abbey, 1660.

Above the stars. V. A. Score **14**
[The organ part of a different 'Above the Stars', ascribed to 'Christo. Gibbons', perhaps by error **92**]
Ah my soule. 3 v. S. S. B. Score **14**
Score and sep. Treble parts **693**
God be mercyfull. V. and Chos. Scores **12, 14**
How long wilt thou forget. V. A. Printed in Playford's *Cantica Sacra*, II, 1674. Score **12, 18**
Sep. Chorus parts. A. T. B. **1220–4**
Sep. 1 and 2 Treble verses and Chorus. A. T. B. **623–6**
O praise the Lord. V. A. Score **12, 14**
Sing unto the Lord. V. A. Printed in Playford's *Cantica Sacra*, II, 1674. Score **12, 14**
Teach me O Lord. V. A. Printed in Playford's *Cantica Sacra*, II, 1674. Score **14, 22**
The Lord said unto my Lord. V. A. Score **14, 22**
Celebrate Dominum. 2 v. S. B. Printed in *Cantica Sacra*, 1674. Score **18**

GIBBONS (Christopher)—*continued.*

Gloria Patri. 3 v. Score **43, 48**
Laudate Dominum. Motet 4–6 v. Score **14, 621**
O bone Jesu. Motet 4 v. Score **14, 621**

INSTRUMENTAL MUSIC.

Four sets of 3 pieces (Fantasia, Allmaine, and Galliard), for 1 Treble and 1 Bass. Sep. **414–16**
Organ part **778**
Organ part, incompletely written out **1180**
Score with organ **8**
Bass only **434**
Almaine, Corant, and Saraband for 1 Treble and Bass. Sep. **414–6**
Score **8**
Six sets of 3 pieces (Fantasia, Allmaine, and Galliard), for 2 Trebles and Bass. Sep. **414–6**
Organ part, incompletely written out **1180**
Score **8, 620**
Seven 'Ayres' or short pieces for 2 Trebles and Bass. Sep. **414–6**
Score **8**
The same. Nos. 1, 2, 3, 5, 6, Sep. **1006–9**
Three Fantazias for 2 Trebles and Bass. Score **21**
Four pieces in G mi. (not in **414–6**); Six in D mi.; Four in D ma. for 2 Trebles and Bass **1006–9**
Fancy a 4 (Vo. 1 and 2, Va. and Bass). Score **8**
Alman and two other pieces (Nos. 7, 8, 9). Bass only **434**
Two Voluntaries for Organ **15, 47, 1176**
(Other pieces in these MSS. may be by him.)
Piece for Organ or Harpsichord **1003**
Piece for Organ or Harpsichord **1179**

GIBBONS (Edward). Born *c.* 1570. Mus. Bac. Brother of Orlando Gibbons, q.v. Organist of King's Coll., Cambridge; Bristol Cathedral; and Exeter Cathedral.

Awake and arise. 3 v. Score **43, 48**
Commandments and Creed to William Mundye's Short Service. Sep. A.; T. and B. Dec. and Cant. **1220–4**

GIBBONS (Ellis). Brother of Orlando, q.v. Organist of Salisbury.

Long live faire Oriana. Madrigal for 5 v. from the *Triumphs of Oriana*, 1601. Score without words **33**

GIBBONS (Orlando). 1583–1625. Organist of the Chapel Royal and of Westminster Abbey. The MS. **21** is for the most part in his autograph.

GIBBONS (Orlando)—*continued.*

SERVICES.

Short service 'for the organs, or without for a meane'. *Barnard, Boyce,* &c. 4 v. Te D., Bdtus., Ky., Creed, Mag., N. Dim.
Score **1002**
Short score **525**
Organ part (with words) **6**
Organ parts **1001, 1231**
Sep. parts; A. T. B. only **1220–4**
Te D., Bdtus., with Sanctus. Organ part **1225**
Mag. and N. Dim. **88**

Evening Service 'for verses'. *Barnard, Ouseley.* Score **1002**
Short score **526**
Organ part **1001**
Sep. parts; A. T. B. (Verse and Chos.) and T. (Chos.) **1220–4**

First Preces and First Psalm, 'I will magnifie.' A., A., T. B. sep. **1220–4**

Second Preces and Second Psalm, 'The eies of all.' (*Barnard's* 'First Preces'.) A. T. B. sep. parts **1220–4**
(The Preces 1 and 2 printed in *Ouseley.*)

ANTHEMS.

Almighty and everlasting God, mercifully looke. '3rd Sunday after Epiphanie.' *Barnard, Boyce.* Organ part **47**
Bass part only **1012**

Almightie God which hast given. 'For Christmas Day.' V. A.
Organ part **1001**

Behold I bring you. V. A. *Ouseley.*
Sep. A. T. B., Verse and Chos., T. B. Chos. only **1220–4**

Behold thou hast made. 'This Anthem was made at the Intretie of Docter Maxcie Deane of Winsor the same day sennight before his death.' V. A. *Barnard, Ouseley.* Printed by *Aldrich* as part of an intended publication. Score **12, 16, 21, 49**
Single Treble Voice part with Organ **46**
Fragments of voice part (Treble) **1114**
Alto solo part (ornamented) with Chorus parts compressed **18**
Sep. Chorus parts, A. T. B. only **1220–4**

Blessed are all they. 'A Weddinge Anthem first made for my Lord of Summersett.' V. A. *Ouseley.* Score **21**
Sep. A. T. B. Verse and Chos.; T. B. Chos. **1220–4**
Organ part **1001**

Deliver us o Lord, Pt. I
Blessed be the Lord, Pt. II } F. A. 4 v. *Barnard, Ouseley.*
Bass voice part only **1012**

GIBBONS (Orlando)—*continued.*

Glorious and powerful God. V. A. *Ouseley.* Score **21**
Sep. parts. A. and B., Verse and Chos.; Tr. and Tenor Chos. **623–6**
Sep. parts. B., Verse and Chos.; A. T. B., Chos. **1220–4**
Organ part **6**
Grant o holy Trinity. V. A. Organ part **1001**
Great King of Gods. V. A. 'This anthem was made for the Kings being in Scottland.' *Ouseley* **21**
Hosanna. 6 v. *Barnard: Boyce,* &c. Score **16**
Bass voice only **1012**
Short score without words **525**
Organ parts **47, 1001, 1230, 1234**
If yee be risen. V. A. *Ouseley.*
Organ parts **1001** (two copies, one unfinished); **1219**
Lift up your heads. 6 v. *Barnard:* organ part in *Ouseley.*
Score **16**
Short score **525**
Bass only **1012**
Organ parts **47, 1001, 1230**
Lord graunt grace. V. A. 'An Anthem for all saints day.' *Ouseley.* Score **21**
Lord wee besech thee 'for ye Annuntiation of ye Virgin Mary.'
Organ part **1001**
O God the King of glory. 'For Asention day.'
Organ part **1001**
O Lord in thee is all my trust. 'The Lamentation.' F. A. 5 v. *Ouseley.* Score **21**
Oh all true fathful harts. 'A thanks Giuing for the Kings happie recoverie from a great dangerous sicknes.' V. A. *Ouseley* as 'O Thou the central orb'. Score **21**
Out of the deepe. Organ part **1001**
See the word is incarnate. V. A. 5 v. 'The words were made by Docter Goodman, De: of Rochester.' *Ouseley.* Score **21**
Sep. parts wanting Bass **56–60**
Sing unto the Lord. 'Anthem of 5 Voc.: was made for Dor Marshall.' *Ouseley.* Score **12, 18, 21**
Sep. parts. A., B. 1 and 2, Verse and Chorus; Tr. and Tenor Chorus **623–6**
Sep. parts. A., B. 1 and 2, Verse and Chorus; Tenor Chorus **1220–4**
The Lord said. V. A. Sc. **12**
This is the record of John. V. A. 'This Anthem was made for Dr. Laud, presedent of Sant Johns, Oxford.' *Ouseley.* Sc. **21**
Wee praise yee o father. V. A. *Ouseley.* Sc. **21**
Organ **1219**
Sep. A. T. B., verse and chos.; Bass chorus **1220–4**

GIBBONS (Orlando)—*continued.*

Hymns from George Wither's *Hymnes and Songs of the Church*, 1623.

1. Now shall the praises.
2. Sing praises Israel.
3. Now in the Lord.
4. Thy beauty Israel.
5. Come kisse me.
6. Oh my Loue, how comely.
7. Arise thou North-winde.
8. Who 's this, that leaning.
9. Lord, I will sing.
10. O Lord of Hoastes.
11. How sad and solitary.
12. Lord, thy answere.
13. Thus Angels sung.
14. Oh all you Creatures.
15. Come Holy-Ghost.
16. A Song of Joy.
17. When one among the Twelve.

Two parts in Score **365**
Bass part only **366**

The whole contents of *The First Set of Madrigals*, 1612. Score without words **21**

The silver swan.
O that the learned Poets.
I waigh not Fortune's frown, Pt. I.
I tremble not, Pt. II.
I see ambition, Pt. III.
I faine not friendship, Pt. IV.
How art thou thral'd.
Farewell all joyes.
Daintie fine Bird.
Faire Ladies that to Love, Pt. I.
Mongst thousands good. Pt. II.
Now each flowry bancke.
Lais now old.
What is our life?
Ah deere hart.
Faire is the Rose.
Nay let me weepe. Pt. I.
Yet if that age. Pt. III.
Nere let the Sunne. Pt. II.
Trust not too much.

INSTRUMENTAL MUSIC.

Nine three-part Fancies from *Fantazies of III parts*, wanting 1st Treble. Sep. **401–2**
Score **2**
The same, excepting No. 3. Score **21**
Sep. parts **61, 64, 66**
The first six of the same. Sep. **473–8**
Four of the same (Nos. 2, 3, 6, and 7), being respectively Nos. 1, 2, 5, and 6 in the engraved book **459–62**
The 1st and part of the 8th of the engraved book. Organ part **15**
The 8th of the same called 'Voluntarie' for Organ **47, 1176**
Four three-part Fancies **419–21**
The same, called his 'musique for the Great Dooble Basse' **732–5**
Two four-part Fancies (for the Great Double Basse) **732–5**
The same, wanting 2nd Treble book **419–21**

GIBBONS (Orlando)—*continued.*

Two In nomines. a 5 **423–8**
The 1st of these also in **404–8**
Score **2**
Short score **436**

Four six-part Fantasias (or Madrigals without the words?). The beginning of the 1st is missing. The name of Orlando Gibbons is on the 4th only. Score **21**

ORGAN AND VIRGINAL MUSIC.

'Whoope doe me no harme good man' **431**

Voluntarie of foure parts; Preludium; The Queenes Command; A Runing fantazia **47**
(Of these, 'Preludium' and 'The Queenes Command' were printed in *Parthenia*, 1611.) The 'Preludium' is also in **89**
The 'Voluntarie of foure parts' is also in **1176**

Eight pieces for Virginal, 5 unnamed (Nos. 63, 65, 66, 68, and 72); An Aire (No. 89); Galliard (99); Allmaine (97) **1113**
Of these, the 'Aire', 89, is in **1003**

The Sarabrand (*sic*) of Orlando Gibbons **1175**

Fantazia, a 4, for Organ **1141–2**

Welcom home **437**

'The crye', Pt. I, and 'A good sawsedg', Pt. II (probably madrigals) for keyboard instrument **67**

GIBBONS ( ) ? Christopher or Orlando.

Sing we merrily. Organ part **1230**

GIBBS (R.), probably Richard. Organist of Norwich Cathedral, ? 1622–30.

Allmaine and Corant for Virginal **1177**

GILES (Nathaniel). Mus. Doc. Chorister at Magdalen Coll., Oxford, 1559–61; Clerk there, 1577; Master of the Children of St. George's, Windsor, and of the Chapel Royal. Died 1633.

SERVICES.

Te D., Jub., Ky., Creed, Mag., and N. Dim. 'for verses'. *Barnard.* Sep. A. (Dec.) T. and B. (Dec. and Cant.) **1220–4**

Mag. and N. Dim. of the same. Organ part **1227**

Mag. and N. Dim., 'his new service for verses'. Sep. A. (Dec.) T. and B. (Dec. and Cant.) **1220–4**

ANTHEMS, &c.

O give thanks. F. A. *Barnard.* A. T. B. only. Sep. **1220–4**
Organ part **1001**

GILES (Nathaniel)—*continued.*

O heare my prayer Lord. V. A. Treble and Bass. Verse part only with grace notes **439**
The same. Verse and Chorus. Organ part **88**
Out of the deep. V. A. A. T. B. Chorus and B. Verse and Chorus. Sep. **1220–4**
Vestigia mea. Motet for 5 voices **984–8**
Hay nonny no, men are fooles. Song. Treble and Bass **439**

GILL. Perhaps George Gill, the King's Musical Instrument Maker, 1641. (See *The King's Musick.*)

In Nomine, a 5, and In Nomine, a 6, for instruments. Sep. **473–8**

GIOVANELLI (Ruggiero). Born 1560. Maestro di cappella to San Luigi de' Francesi, Rome, 1585; succeeded Palestrina at St. Peter's, 1594. Was still living 1615.

Canzonet. Why sittest thou sluggarte. 1st and 2nd Treble only **740, 742**

GOLDWIN (John). Succeeded his master, Dr. Child, as Organist of St. George's, Windsor. Died 1719.

Service in F. *Arnold.* Te D., Jub., 'Trisagium,' Ky., Creed, Mag., and N. Dim. **94**
Ascribe unto the Lord. V. A. Score **94**
Behold I bring you. V. A. Score **94**
Blessed be the Lord God. F. A. Organ parts **1230, 1235**
Bow downe thine ear. F. A. a 5 **94**
Give the King thy judgements. V. A. **94**
Hear mee O God. F. A. a 5 **94**
Organ part **1230**
I am well pleased. V. A. **94**
I have set God alway before me. *Boyce.* V. A. Organ part **1230**
I will dwell in thy tabernacle. V. A. **94**
I will give thanks. V. A. **94**
I will magnifie. V. A. **94**
I will sing. F. A. *Page.* Organ parts **1230, 1235**
Lord thou hast been our refuge. V. A. **94**
O give thankes. V. A. **94**
O Lord God of Hosts hear my prayer. V. A. **94**
O Lord God of Hosts who is like. F. A. a 6 **94**
O Lord how glorious. Solo Treble **23**
O Lord my God. V. A. **94**
O praise the Lord, for it is a good thing. V. A. **94**
Ponder my words. V. A. **94**
Praise the Lord O my soul. V. A. **94**
Praise the Lord ye servants. V. A. **94**
Thy way O God is holy. V. A. **94**
Unto thee have I cried. V. A. **94**
Libera me Deus. Motet a 5. **94**

GOODALE (Stephen). Probably Chaplain at Ch. Ch. Died 1637. See Foster's *Alumni*.

Ayre for instruments. Bass part only **1022**

GOODENOUGH (R. P.). Twenty-five Chants **1226**

GOODSON (Richard), senior. 1655–1718. Mus. B. Organist of Christ Church; Professor of Music in the University. Most of the following appear to be his original MSS.

Services and Anthems.

Morning Service in C. Te D. and Jub. Verse and Chos. Score (with 3 versions of the *Gloria* to Jubilate) **616**
Organ part **1231**
Evening service in F. Cantate and D. Mis. V. and Chos. Score **1173**
Single chant. 4 v. Score **48**
Blessed is he. V. Anthem. Score **22**
(Two copies, one inserted loose.)
I am well pleased. V. Anthem. Score **1219**
Not unto us. V. Anthem. Score **1219**
Rejoyce in the Lord. V. Anthem. Score, with sep. Chorus parts, S. A. T. B.; and Instr. parts, Vo. 1 and 2, Va., and Bass **1219**
Songs for the Oxford Act for solo voices and Chorus, with Symphonies and Instrumental Accompaniments in score.
Carminum præses. **621**
Another copy differing somewhat, **618**
in which is inserted a 3rd copy (? in Aldrich's handwriting) more nearly resembling that in **621**. The name of 'Aldrich' is written in pencil on **618** and **621** in a modern hand, but the lettering on the back of **618**, 'Act Songs composed by Rich^d. Goodson, sen^r.,' makes it evident that he is the composer.
Jam resurgit Divus. **618**
O cura Divum. **618**
O qui potenti. **617**
Quis efficaci carmine. **618**
Sacra musarum. **618**
Janus did ever to thy wondring eyes. 'After the victory at Blenheim.' Score **618**
Fragments of the same **616**
Ormond's glory, Malbrough's arms. Score **617**
Overture. 'This Overture was compos'd for an Act song, Set to music by Mr. Sampson Estwick,' probably 'Julio festas referente luces' (q.v.), which is in the same key, F. Score **618**
Various instrumental pieces in B♭, perhaps a suite. Score **618**

GRABU (Lewis). A French composer who seems to have come to England at the Restoration, being named as 'Master' of the King's Musick in 1660, and 'Composer' in 1665. He died about 1687. See *The King's Musick.*

Air for the violin. Treble only **362**

GRANDI (Alessandro), fl. 1610–37. Maestro di Cappella in Santa Maria Maggiore at Bergamo.

O bone Jesu. 4 v. From *Il secondo libro de Motetti*, 1628. Also printed in Playford's *Cantica Sacra*, 1662. Sep. parts **747–9**
Basso only **880**

Basso (organo) part of 4-part Motetts from Grandi's printed collections. **880**

From *Il primo libro de Motetti*, 1628:
Benedictus Dominus.
Cantate Domino.
Caro mea.
Congratulemini.
Hic est vere Martyr.
Obaudite me.
Vidi spetiosam.

From *Il secondo libro de Motetti*, 1628:
Heu mihi.
Inter vestibulum.
Magnum hæreditatis.
O bone Jesu (see above).

From *Il Quarto libro de Motetti*, 1628:
Deus qui nos.
Diligam te Domine.
Plorabo.

From *Il sesto libro de Motetti*, 1630:
Domine in furore.

(The dates given above are those of the editions of which copies are in this Library.)

GRATIANI (Bonifatio). 1605–64. Maestro di Cappella to the Chiesa del Gesù and Seminario Romano at Rome. (*Eitner.*)

The contents of MS. 7 are copied from the six books of *Motetti a voce sola.*

(6) Ad cantus. Tr. Solo **7**
(1) Ad cœlestem Jerusalem. Tr. Solo **7**
(4) Ad laudes. Tr. Solo **7, 17**
(5) Ad matrem. Tr. Solo **7**
(6) Advenisti. Tr. Solo **7**
(4) Allelujah, de funere. Tr. Solo **7, 17**
(2) Alma redemptoris. Tr. Solo **7**
(4) Anima mea. Tr. Solo **7, 350**

GRATIANI (Bonifatio)—*continued.*

(6) Applaudite. Tr. Solo 7
(3) Ardens est. Bass Solo 7
(1) Ardet amans. Tr. Solo 7
(6) Attendite verbum. Tr. Solo 7
(5) Audi clementissime. Tr. Solo 7
(4) Canite filiæ. Tr. Solo 7, 17
(6) Cœli cives. Tr. Solo 7
(3) Cœli duces. Tr. Solo 7
(4) Crudelis infernus. Tr. Solo 7, 17
(1) Dedit abissus. Bass Solo 7
The same, with English words, 'They that go down,' adapted by Dr. Pickering 48
(2) Diem festum. Tr. Solo 7
(2) Dilecte mi. Tr. Solo 7
(3) Dominus illuminatio. Tr. Solo 7
(5) Dum sederet beatus. Tr. Solo 7
(2) Erumpe Mariam. Tr. Solo 7
(2) Erumpite flammæ. Tr. Solo 7
(2) Exulta jubila. Tr. Solo 7
(3) Florete prata. Tr. Solo 7
(6) Flos Romanarum. Tr. Solo 7
(1) Fremite, currite. Tr. Solo 7
(6) Gaude cor. Tr. Solo 7
(2) Gaude exulta. Tr. Solo 7
(1) Gaudia pastores. Tr. Solo 7
(2) Germinate campi. Tr. Solo 7
(2) Hæc est læta. Tr. Solo 7
(1) Hodie collætantur. Tr. Solo 7
(4) Ibat in accessos. Tr. Solo 7
(3) Jacebam. Tr. Solo 7
(1) Laboravi. Tr. Solo 7
(5) Magnificate. Tr. Solo 7
(5) Multiplicatæ. Tr. Solo 7
(1) O cor meum. Tr. Solo 7
(4) O dulcis Jesu. Tr. Solo 7, 350
(5) O hilaris. Tr. Solo 7
(6) O quam pulcher. Tr. Solo 7
(4) Per asperos. Tr. Solo 7, 350
(1) Plaudite vocibus. Tr. Solo 7
(3) Quam dilecta. Tr. Solo 7
(1) Quam pretiosa. Tr. Solo 7
(1) Quasi sol. Tr. Solo 7
(3) Quicumque amat. Tr. Solo 7
(6) Quis me territat. Tr. Solo 7
(3) Regina cœli. Tr. Solo 7
(2) Rorate nubes. Tr. Solo 7
(4) Salve cœlitum. Tr. Solo 7, 17
(1) Salve regina (1). Tr. Solo 7
(6) Salve regina (2). Tr. Solo 7
(5) Sinite me. Tr. Solo 7
(5) Si quis diligit. Tr. Solo 7
(6) Sponsa sua. Tr. Solo 7
(4) Surge dilecte. Tr. Solo 7, 17
(6) Surrexit pastor. Tr. Solo 7
(6) Tormentorum sævitiam. Tr. Solo 7
(4) Ubi est dilectus. Tr. Solo 7
Velut palma. Tr. Solo 17
(3) Venerat illa dies. Tr. Solo 7
(6) Veni gaude. Tr. Solo 7
(6) Venite audite. Tr. Solo 7
(4) Venite pastores. Tr. Solo 7
(3) Vidi Luciferum. Tr. Solo 7
(2) Volate cœlites. Tr. Solo 7
(2) Vos qui statis. Tr. Solo 7

('Velut palma' and 'Venite pastores' are printed in Playford's *Harmonia Sacra*, Bk. II, 1693.)

GRATIANI (Bonifatio)—*continued.*

Sub umbra noctis. Bass Solo with 3 instr. parts. Score **83**

The whole contents of *Motetti a due e tre voci*, 1667. Score **83**

Venite gentes. 2 v.
Surrexit Christus. 2 v.
Hic est panis. 2 v.
Omnes gentes. 2 v.
Domine ne in furore. 3 v.
Hæc est vera fraternitas. 3 v.
Surge veni. 3 v.
Mille tormenta. 3 v.
Adeste turba. 3 v.
Ave millies beata. 3 v.
Transeamus pastores. 3 v.
Convertemini ad me. 3 v.

GREENE (Maurice). 1695–1755. Mus. Doc. Organist of St. Paul's and the Chapel Royal.

The following anthems are all in *Forty Select Anthems in Score* except 'Like as the hart'.

Acquaint thyself with God. Score (unfinished) **1111**
Treble voice part **1111**
Organ parts **1233, 1234, 1235**
Blessed are those. Organ part **1229**
Hear O Lord. Organ part **1233, 1235**
I will seek unto God. Organ part **1234**
I will sing of thy pow'r. Organ parts **1229, 1233**
Let my complaint. Organ part **1229**
Like as the hart. *Arnold.* Organ part **1234**
Lord let me know mine end. Organ part **1232**
My God, my God look upon me. Organ part **1233**
My soul truly waiteth. Organ part **1235**
O God of my righteousness. Organ part **1234**
O God thou art my God. Organ part **1232**
O Lord give ear. Organ part **1229**
O praise our God ye people. Organ part **1232**
O sing unto the Lord. Organ part **1233**
Praise the Lord O my soul. Score **22**
Organ part **1234**
The King shall rejoice. Organ part **1235**
The Lord is my shepherd. Organ part **1234**
Single chant in B♭ **1226, 1229**
Single chant in G **1226**
The Fly. Song. Treble voice part only **1111**

GREVILLE ( ).

Double chant in A **1226**

GUAMI (Gioseffo or Giuseppe) of Lucca. Organist to Duke Albrecht of Bavaria; to Gian Andrea Doria at Genoa; 2nd Organist of St. Mark's, Venice; Organist of the Duomo at Lucca. Died 1611. (*Eitner.*)

Pittie my woes. Treble and Alto **740-2**

HALL (Henry), *c.* 1655–1707. Organist of Exeter; and of Hereford.

Te Deum in E♭. 3–4 v. *Arnold*, &c. (See *Hine*; *Hayes*.)
Score **42**
Organ part **1232**
Two Chants **1229**
Praise the Lord O ye servants. Organ part **1233**
Fill the bowl with rosie wine. 3 v. Score. **350**
Hast Charon hast, 'tis Nol. A Dialogue between Oliver and Charon. Tr., Bass, and Basso **49**
Voice parts, incomplete **389**
No sullen cloud. Dialogue between a Shepherd and Shepherdess, Tr. and Bass with 3 instrumental parts. Score **1212**
To our arms on earth. 'A health.' Tr. and Bass **1219**
While he in tryumph. 'Song to ye Queen' (Anne). Soli and Chorus, with Overture and Instr. parts. Score **1212**
Air for instruments, 2 Trebles and Bass. 'Mr.' Hall **90–1**
The 1st Tr. part of the same **362**
Two tunes (Violin part only). 'Mr.' Hall **361**

HAMPDEN (Mrs. Elizabeth).

I must complayne. Song for Treble with Bass. (2 copies, pp. 62 and 68) **439**

HANDEL (George Frederick).

Te Deum and Jubilate (*Utrecht*). Treble chos. parts **68, 69**
Te Deum only, Tenor chos. part, incomplete **72**
As pants the hart. Score **615**
Treble chos. part **1082**
Sep. parts. (Tr. and Tenor chos.; Vo. 1 and 2; Cello; Violone Grosso (incomplete); Hautboy; Bassoon) **69–75**
I will magnifie thee. Sep. parts. (Vo. 1 and 2, Cello, Bassi and Hautboy) **70, 71, 73–5**
Hautboy part transposed **1141**
Let thy hand be strengthened. Treble chos. part **69**
O praise the Lord with one consent. Treble chos. part **69**
O sing unto the Lord. Sep. parts. (Vo. 1 and 2, Cello, Bassi and Hautboy) **70, 71, 73–5**
The King shall rejoice. Treble chos. part **69**
The Lord is my light. Treble chos. part **69**
Zadok the priest. Organ part **1111**
Chant (from Handel) **1226**
Acis and Galatea. Choruses with Instr. Accompts. Score **622**
O the pleasure.
Wretched lovers.
Mourn all ye Muses.
Must I my Acis; Cease Galatea.
Galatea dry thy tears (without words).

HANDEL (George Frederick)—*continued.*

A' teneri affetti. Duetto in *Otho.* 2 Vo. only **71**

Conosco che mi piace. Opening movement of Cantata (*German Handel Soc. Instr. Cantatas,* II, p. 99, which is defective in the beginning of this. See *Musical Antiquary,* I, 254) **96**

Fra le spine. Air from *Rodrigo,* with Instr. Accpt. Score **96**

Violin part only **527**

March in *Scipio.* Tune only for Violin **1111**

Fugue (unfinished). The Allegro from Suite IV of *Suites de Pièces pour le Clavecin,* 1720) **1185**

HART (James). 1647–1718. Gentleman of the Chapel Royal, and Lay Vicar of Westminster Abbey.

Where would coy Aminta run. Sopr. Solo **49**

(Printed without composer's name as 'A new Song in the late reviv'd Play, call'd, Valentinian', in the 5th Book of J. Playford's *Choice Ayres and Songs,* 1684.)

HART (Philip). Organist of St. Andrew Undershaft, and St. Michael Cornhill. Died *c.* 1749.

Sound the Trumpet. Sopr. Solo. (Welcome song for William III.) Engraved 1700 **46, 580**

HAYES (Philip). 1738–97. Mus. Doc. Organist of New Coll., Magdalen, and St. John's, Oxford; Professor of Music in the University.

Sanctus in A. Organ. **1225**

The same in C as part of King's Service in C. Organ. **1225**

Ten Chants **1226**

Six Chants, 3 of which are in **1226** **1229**

HAYES (William). 1706–77. Mus. Doc. Organist of Worcester Cathedral, and of Magdalen Coll., Oxford; Professor of Music in the University.

Service in E♭ for 3–6 v. in continuation of Hall and Hine. Printed in Hayes's *Cathedral Music,* 1795. Sanctus, Ky., Creed, Cant. and Deus Mis. Score **42**

Cant. and D. Mis. of same. Organ Part **1232**

O give thanks. Printed in *Cathedral Music,* 1795.

Organ part **1233**

Arise ye people. Two Treble parts without words. (Psalm xlvii from Hayes's *Sixteen Psalms, c.* 1775) **1221**

HEATHCOTE (Rev. Gilbert).

Two chants **1226**

HELLENDAAL (Pieter), fl. 1752–80.

Three chants **1226**

HIGGINS ( ).
Double Chant in F **1226**

HILL (Roger). Gentleman of the Chapel Royal, 1661–73.
The thirsty earth. Song for Bass voice with two Treble parts added by Edward Lowe, q.v. The original song is in Playford's *Select Airs and Dialogues*, Bk. II, 1669 **17**

HILTON (John). Mus. Bac. Organist of Trin. Coll., Cambridge. Died *c.* 1612.
Faire Oriana, Madr. a 5. From *The Triumphs of Oriana*, 1601. Score without words **33**

HILTON (John), 1599–1657. Organist of St. Margaret's, Westminster. Published *Ayres or Fa La's*, 1627; and *Catch that catch can*, 1652.
The earth is the Lord's. Anthem 'for 4 Basses'. Sep. parts. A. B. B. B. B. only **1220–4**
Preludium and 5 Fantazias in 3 parts. Sep. **744–6**
Boy go up. 3 v. (a catch) **1114**

HINE (William). 1687–1730. Organist of Gloucester Cathedral.
Jubilate in E♭ (to Hall's *Te Deum*, q.v. See *Hayes*). *Arnold.*
Score **42**
Organ **1232**
Chant **1229**

HINGSTON (John). Organist to Oliver Cromwell; one of Charles II's musicians. Died 1683.
Voluntarie for Organ **47, 1176**

HINTON (James). Unknown. A 'John' Hinton was organist of Newark; d. 1688.
Pieces in 3 parts, for 2 Trebles, Bass and Basso. Pavan, Almaine, Corant, Sarabrand, Pavan, Ayre, Corant, Sarabrand. Sep. **1006–9**

HOLLAND (William W.), 1807. 'Hertford Coll.'
Seven Chants **1226**

HOLMES (George). Organist of Lincoln Cath. 1704. Died 1721.
I will love thee O Lord. V. A. Score **621**

HOLMES (John). Organist of Winchester Cath., and of Salisbury, 1602–10.
Magnificat. 'Mr. Holmes in Gamut.' Organ part **88**
O Lord of whome I do depend. V. A. Organ part **88**
Pavan for instruments in 3 parts. Sep. **378–81**
Fantazia for Virginal **1113**

HOLMES (J.).
Seven Chants **1226**

HOLMES (Thomas).
Sarabrand for Harpsichord **92**
A piece called 'Puddinge', initialled T. H. may also be his.

HOLT ( ). ? A writer of the end of the 17th century.
Eight instrumental pieces in 4 parts. 3 in G mi.; 3 in A mi.; 2 in D mi. Vo. 1 and 2, Va., Bass **1183**

HOOPER (Edmund). Master of the Children of Westminster Abbey, 1588; Gentleman of the Chapel Royal. Died 1621.
Behold it is Christ. 5 v. *Barnard.* Score **16**
Short score without words **525**
Sep. A. T. B. only **1220–4**
Organ parts **6, 47, 1230**
Harken ye nations. (For the 5th of November). V. A. for 6 v.
Sep., wanting Bass **56–60**
Sep. A.; T. and B. Cant. and Dec. only **1220–4**
I will magnifie thee. 5 v. Bass voice only **1012**
Score **48**
Organ part **1001**
O God of Gods. V. A. Sep. A. T. B. only **1220–4**
The blessed Lambe. V. A. 5 v. Sep. wanting Bass **56–60**
Teach me thy way. *Barnard.* Bass part only **1012**

HUDSON (George). Musician to Charles I for Lutes and Voices; to Charles II for violins. He appears to have been dead in 1678; see *The King's Musick.*
Two sets of instrumental pieces, a 2. (Treble, Bass and Tho. Bass.).
(i) Almaine, Corant, Sarabrand, Country Daunce.
(ii) Almaine, Corant, Sarabrand, A Frisk.
Three sets of pieces, a 3. (2 Trebles, Bass and Tho. Bass).
(i) Galliard, Pavan Almaine, Almaine, Corant, Corant.
(ii) Pavan Almaine, Almaine, Galliard, 2 Corants, 2 Sarabrands, Passigaglia, Sarabrand.
(iii) Pavan, Almaine, Ayre, unnamed piece, Corant, 2 Sarabrands, Country Daunce **1006–9**

HUMFREY (Pelham). One of the Children of the Chapel Royal under Captain Cooke, 1660; Gentleman of the Chapel Royal, 1667; Master of the Children, 1672. Died 1674.
Service in E mi. Te D., Jub., Mag., N. Dim. Organ part **1231**
Single Chant [known as *Grand*] **48** and **1226**
Haste thee O Lord. V. A. Score **12**
Have mercy upon me. V. A. *Boyce.* Score **621**
Hear my crying. V. A. with Instr. Symphonies. Score **628**
Like as the hart. V. A. *Boyce.* Score **12, 22**

HUMFREY (Pelham)—*continued.*

O be joyful. V. A. Score **12**
O give thanks. V. A. for with Instr. Symphonies. Score **628**
O praise the Lord, laud ye. V. A. with Instr. Symphonies Score **628**
The king shall rejoice. V. A. with Instr. Symphs. Score **628**
Thou art my king. *Boyce.* V. A. with Instr. Symphs. Score **628**

Songs, &c.

Hark how the wakeful. 'A dialouge between 2 penitents.' 'Begun by Mr. Humphreis, and finished by Dr. John Blow.' Printed in Playford's *Harmonia Sacra* **49**
How well does this harmonious meeting. Treble Solo and Chos. Score **43, 350**
Lord I have sinn'd. *Harmonia Sacra,* Bk. I **49, 350**
O the sad day. Sopr. Solo. *Harmonia Sacra* **49, 350**
Wilt thou forgive the sin. *Harmonia Sacra* **49, 350**
A poor soul sat sighing. (A parody of Humfrey's song, printed in Playford's *Musical Companion*, 1686) **1154**

HUSBANDS (Will.). Copyist of Bass songs 'Audite me' by Sances, and 'Dulcis amor' in **1151**
O Lord rebuke me not. An adaptation to new words of Robert White's The Lord bless us. q. v. Score **11, 16**
Organ part **1230**
Come Holy Ghost. T. and B. only **1220–4**

INDIA (Sigismondo d'). Born at Palermo. Was in the service of the Duke of Savoy; fl. 1606–27.
In principio creavit, a 4, from *Liber Primus Motectorum*, 1627. Score **48**
Twenty Madrigals from *Il Quinto Libro de Madrigali a cinque voci*, 1616. Sep. wanting Tenor book **721–4**

Felice Primavera. Pt. I.
Danzan le Ninfe. Pt. II.
Fugg' io quel disleale
Quel neo, quel vago neo.
Quando quel bianco lino.
Quando tra le dorate nubi. Pt. I.
Riso tu. Pt. II.
Ecco l'onde d'argento.
Sospir che del bel petto.
Amor fatto di neve.
Quando mia cruda sorte.
La doue sono.
Madonna vdite.
Cura gelata.
Hoggi nacque.
Soura le verdi chiome.
Io mi sento morir.
La giouinetta. Pt. I.
E l'ombra fresca. Pt. II.
Le piu belle Citelle.

INGLOTT (William). 1554–1621. Organist of Norwich Cathedral.
Te Deum. Organ part **1001**

ISAAK (Bat. or Bartholomew). Child of the Chapel Royal under Blow, 1674–7. See *The King's Musick*. Composer of V. A. 'I will love Thee' in B. M. Add. MS. 17840.

Double Chant (twice entered) **437, 1229**
Single Chant **48**
Single Chant **437**

IVE or IVES (Simon). 1600–62. Vicar Choral of St. Paul's: contributed Catches, Songs, &c., to the publications of the day.

Boy go down. Catch for 3 v. **1114**
Sad clouds of grief. 'An Elegie on y^e^ Death of the Renowned and worthy Gent., William Austin of Lincolnes Inne, Esquire.' 3 v. Tr. Tenor, Bass. Sep. **736–8**

Instrumental Music.

In 3 parts. A Pauan: The Wagg; Coranto; Seraband. Sep. **379–81**
Ten pieces for Liero Violls, one part only **727**
Mris Mary Browne's Choyce, Coranto, Mris Collier's Choyce, The Choyce, Mris. Anne Forest's Choyce, The man in y^e^ Moone, Sir Will. Owen's Choyce, All you forsaken louers, and two unnamed.
In 4 parts. Two Pavans **367–70**
In 5 parts. Two In Nomines **716–20**
The first of these is also in **473–8**
Fantazia **423–8**
In 6 parts. Fancy **61–66**

JACKSON (John). Organist and Vicar at Wells Cathedral, 1674–88. Two Anthems by him are printed in Playford's *Cantica Sacra*, 1672. See West, *Cathedral Organists*.

Gloria Patri. a 4 with Basso Continuo **1201**
Magna et miranda. a 3 with Basso Continuo **1201**

JACKSON (William), of Exeter. Double Chant **1226**

JEFFERIES or JEFFREYS (George). According to Anthony Wood, steward to Lord Hatton of Kirbie, Northants, and organist to Charles I at Oxford.

Erit gloria Domini. 2 v. S. and T. Score **18**
(Printed in Playford's *Cantica Sacra*, 1674).
Six Phantasias for 2 Trebles and Bass. Sep. **468–72**
The first four of these also in **459–62**
Sing wee merilie. F. A. 5 v. Cf. B.M. Add. MS. 30479 (Tenor only) where it is attributed to 'Mr. Jefferies'. Bass only **1012**
[Heu me miseram. Dialogue of Maria et Angelus. S. B. Attributed to Jefferies in B.M. Catalogue (cf. Add. MS. 29282), but the ascription is doubtful **18**]

JEFFREY or JEFFREYS (Matthew). Vicar Choral of Wells. Mus. Bac. Oxford, 1593–4.

If the Lord himself. V. A. a 6. Wanting Bass. Sep. **56–60**
Lord remember David. Full A. a 6. Wanting Bass. Sep. **56–60**
My love is crucified. Full A. a 5. Wanting Bass. Sep. **56–60**
Out of the deep. V. A. a 6. Wanting Bass. Sep. **56–60**
Praise the Lord. V. A. Sep. A. T. (Dec. and Cant.), B. (Dec. and Cant.) only **1220–4**
Singe wee merrily. V. A. a 6. Wanting Bass. Sep. **56–60**

JENKINS (John). 1592–1678. One of Charles II's Musicians. (See *The King's Musick*.)

Fair Aristilla. Dialogue of Cleon and Aristilla. Incomplete, without Basso **736–8**
See the bright light. 2 v. Treble and Bass **17**
Victorious tyme. Tr. and Bass with Basso **623–6**
Bass voice only **366**
Wellcome pure thoughts. Tr. and Bass with Basso **623–6**
Bass voice only **366**
Sacred pieces for 3 *voices*. Sep. **736–8**

And art thou greeved. A. A. B.
Awake sad hart. A. A. B.
Bright spark, shot. Tr. A. B.
Cease my soule. A. A. B.
Glorie honor powre. A. A. B.
Holy and blessed Spirit. A. A. B.
Mercie dear Lord. Tr. A. B.
No, no, he is not gone. A. A. B.
O Domine Deus. A. A. B.
O nomen Jesus. A. A. B.
O sacred teares. Tr. A. B.
O take thy lute. A. A. B.
Tell me my love. A. T. B.
The shephards sing. A. A. B.
Then with our trinity. Tr. A. B.
Tune me O Lord. A. T. B.
Vain-glorious peece. A. A. B.

Instrumental Music.

'Mr. Jnckings his Belles' for Harpsichord **1175**
Instrumental pieces in 2 *parts*. A number of pieces for Treble and Bass, arranged in Suites, viz.:—29 pieces in G mi: 8 in G ma: 15 in D mi: 6 in D ma: 9 in A mi: 9 in E mi: 19 in C mi: 4 in C ma: 12 in F ma: 10 in B♭ ma. Score **1005**
Bass part only of Almaine, Corrante, Serrabrand and Aire, all being found in 1005 **1022**
Forty-two pieces, Violin part only, nearly all being found in 1005. **599**
Instrumental pieces in 3 *parts*. A number of pieces for two Trebles and Bass arranged in Suites, viz.: 8 pieces in G mi: 6 in G ma: 15 in D mi, ending in D ma: 4 in D ma: 9 in A mi: 8 in E mi: 9 in C mi: 7 in C ma: 7 in F ma: 9 in B♭ ma. Score **1005**

JENKINS (John).—*continued.*

Bass book of 3-part pieces, of which 59 are found in **1005** : 12 are not there. Two (Nos. 1 and 2) without name may be by Jenkins **1011**

Sets of pieces a 3 for a Bass, 2 Trebles, Theorbo, and Harpsecord. 4 pieces in D mi.: 4 in D ma.: 4 in G mi.: 4 in B♭ ma.: 4 in C ma. Thirteen pieces (7 in D mi.: 6 in D ma.) for Bass, 2 Trebles, Lyra Viol, and Harpsecon. Sep. **1006–9**

Five Almaines for 2 Trebles and Bass. Sep. **379–81**

Five Phantasias a 3. Sep. **473–8**

Four sets of Fantasia, Alman and Ayre for Organ, Base viol, and Treble (Treble and Bass only). Sep. **777** and **779**

Instrumental pieces in 4 parts.

Twelve Fancies (the last imperfect in Bass book). Sep. **468–72**

Of these, Nos. 28, 29, 30, and 31 are found sep. **397–400**

Score **2** ; short score **436**

Those numbered 23, 24, 27, 32 are found sep. **473–8**

That numbered 34, A. and T. only, sep. **716–20**

Two fancies. Sep. **473–8**

Of these No. 18, A. and T. only, is in **716–20**

One fancy. Sep. A. and T. only **716–20**

Ten Aires. Sep. **517–20**

Forty-nine pieces. Sep. **367–70**

Instrumental pieces in 5 parts.

Four Fantasias. Sep. **473–8**

Of which No. 13 is also Score **2** ; Sep. **403–8**

Two Pavans. Sep. **423–8**

Of which the first for Organ is in **1004**

Instrumental pieces in 6 parts.

Four Fantasias. Sep. **423–8**

of which those numbered 39 and 40, for Organ, are in **1004**

and No. 24 is sep. **473–8**

Two Phantasies. Sep. **473–8**

A set of 4 pieces in C mi. Treble part only **1027**

JOHNSON (Robert), I. A Scottish priest who fled to England before the Reformation on a charge of heresy. He is called 'peticanon of Windsore' in **979–83**.

Domine in virtute. 5 v. Sep., wanting Tenor Book **979–83**

Laudes Deo. 2 v. Tr. and Tenor **982**

Sabatum Maria. 5 v. *Burney*. Sep. **984–8**

[After the Canto Fermo part is written 'Tallis: alias Johnson', which may mean that the copyist was uncertain as to the authorship, or that the Canto Fermo would serve for two settings.]

JOHNSON (Robert), II. One of the King's Musicians for the Lute, 1604. Died, 1634.

Woodes, rocks and mountains (cf. B.M. Add. MS. 11608). Tr. solo **87**

Two Almaines and a Masque tune for Keyed Instrument **1113**
(The Almaine, No. 87, p. 195, is found in the *Fitzwilliam Virginal Book*, II, 159.)

Air for instruments (1 and 2 Treble and Bass). Sep. **379–81**

Two Airs for instruments (1 and 2 Tr., A. and B.) called 'The Temporisor' and 'The Wittie Wanton'. Sep. **367–70**

Alman for Lute **532**

JONES ( ), ? John. 1728–96. Organist of the Middle Temple, Charterhouse, and St. Paul's Cathedral.

Evening Service in F. 4 v. Mag. and N. Dim. Score **762**
Organ part **1229**

Two Chants **1226**

JONES (Robert). Mus. Bac.; Lutenist; fl. 1600–14.

Singe joyfully. Full Anthem. 5 v. Sep., wanting Bass **56–60**

Four Songs from *The Second Booke of Songs and Ayres*, 1601 **439**
Arise my thoughts (unfinished).
Dreams and imaginations.
Fie what a coyle.
Now what is love.

JUDD (Edward). ? end of 17th century.

Three instrumental pieces, Tr. and Bass, one called 'The Seaman's Dance' **90–1**
(Other pieces in these books may be by Judd.)

KELLY ( ). ? end of 17th century.

One Air for Violin, treble only. **362**

KELWAY (Thomas). Organist of Chichester, 1726–47. Died 1749.

Evening Service in A mi. 4 v. Mag. and N. Dim. *Marshall.*
Score **41**
Organ parts **1225** and (imperfect at beginning) **1228**

Evening Service in B mi. 4 v. Mag. and N. Dim. *Rimbault.*
Score **41**
Organ parts **1225, 1228**

Four chants **1229**
(Of these three are also in **1226**, where one is attributed to Kent.)

KENT (James). 1700–76. Organist of Winchester College and Cathedral.

*All thy works praise thee. V.A. Organ part **1235**
Bow down thine ear. V.A. Organ part **1234**
*Hear my prayer. V.A. Organ part **1228**
*In the beginning. V.A. Organ part **1228**
*Lord how are they increased. V.A. Organ part **1235**
*The Lord hath prepared. V.A. Organ part **1235**
The Lord is my shepherd. V.A. Organ part **1226**
Psalm Tune (105th Psalm) **1235**
Single Chant in G mi. (attributed in 1229 to Kelway) **1226**
(* These Anthems are printed in Kent's *Twelve Anthems*.)

KING (Charles). Mus. Bac., 1687–1748. Vicar Choral of St. Paul's.
Service in C. Te D., Jub., Ky., Creed, Mag., N. Dim. *Arnold.*
Organ part **1225**
Kyrie of the same. Organ part **1231**
Service in F. Te D., Jub., Mag., N. Dim. *Arnold.* Organ part, wanting end of N. Dim. **1228**
Organ part with Kyrie and Creed in F. **1225**
Service in B♭. Te D., Jub., Cant., D. Mis. *Arnold.* Organ part **1229**
Sep. voice parts. Alto (Dec.), wanting beginning of Te D.; Tenor and Bass (Dec. and Cant.) **1220–4**
Single Chant in F **1226**

KING (Robert). Mus. Bac. Musician in Ordinary for the Private Musick, 1680. Contributed to song books, 1684–96. Published a book of *Songs for One, Two, and Three Voices.*

Air for Violin. Violin part only **362**
Almand for Harpsichord, by 'R. K.' **46**
(This is printed among Blow's works, and is probably by him. q. v.)

KING (? Robert, or, perhaps, William. Born 1624. Organist of New College, Oxford. Died 1680).

Tell me, O tell me, some powers. 'Mr. King.' Song. Bass only **91**
The Lord is King. 'Mr. King.' V.A. *Cope.* Organ part **437**
[Out of the horrour. Ps. cxxx. Treble solo. 'Dr. Kinge', probably author of the words only **440**]

KIRBYE (George). Contributed to Este's *Psaller*, 1592, and *Triumphs of Oriana*, 1601. Published Madrigals, 1597. Died 1633.

Sleepe restles thoughtes. a 4. Sep. **1074–7, 750–3**
Vayne worlde adiew. a 4. Sep. **750–3**

KIRBYE (George)—*continued.*

Woe is me my strength fayles. a 4. Sep. **750–3**
(These are adaptations to sacred words of 'Sleep now, my Muse', 'Farewell my love', and 'Woe am I my heart dies', from Kirbye's *First Set of English Madrigals*, 1597.)

KREMBERG (James). 'Musician in Ordinary to Her Majesty', i. e. Queen Anne (Eitner).

Aurelia has sweet pleasing charms. 'Compos'd for 1 Bass (voice), 1 Violin or Hautbois, and a Harpsichord or Basson.' Sep. **767**
Lavinia has Majestic charms. Alto Solo with figured Bass **767**
Since I have seen. 'Compos'd for 1 Treble, 1 Flute or Violin, and a Harpsichord.' Sep. **1067**

LA BARRE. Perhaps Joseph de la Barre, Organist in the Chapel of Louis XIV. Died 1678 (Eitner). There were other composers of the name.

Corant for Harpsichord. 'Labar' **1236**
Sarabrand **1177**
(See also *Bare, Corant*, 1236.)

LAMBE ( ).

'Mr. Lambes Commandments in B♭.' Short Score **46**

LANGDON (Richard). Mus. Bac. Organist of Exeter, 1753; Ely, 1777; Bristol, 1778; Armagh, 1782. Died 1803.

Lord thou hast been our refuge. V. A. Organ part **1225**
Not unto us. V. A. Organ part **1225**
O pray for the peace. V. A. Organ part **1225**

LANGDON (Tobias). Priest-Vicar, and Sub-chaunter of Exeter Cathedral. Died 1712.

Three catches for 4 v. 'Churchill and Rooke,' 'Goe on great Englands Duke,' 'When a Church,' with autograph letter **1219**

LANGDON ( ).

Three Chants **1226**

LANIERE (Nicholas). 1588–1666. Master of the Music to Charles I. One of the King's Musicians for the Lutes, 1617–42; and again, 1660.

Amorosa pargoletta. 3 v. A. T. B. Score **17**
Miser pastorella. 3 v. A. T. B. Score **17**
Sweet doe not thus destroy me. 3 v. A. T. B. Score **17**
Two short pieces for instruments (Tr. 1 and 2, and Bass) called 'Symphonia' **379–81**

LASSUS (Orlandus). Born at Mons. Master of the Court Chapel at Munich. Died 1594.

Angelus ad pastores. 5 v. Printed in *Sacræ Cantiones* **984–8**
Dum transisset. 5 v., wanting Tenor book **979–83**
Susann' vn jour. 5 v. (without words). *Musica Transalpina*, 1588. **984–8**
Veni in hortum. 5 v. *Sacræ Cantiones* **984–8**
(See also under *Philips* (*Peter*) for transcription for keyed instrument.)

LAWES (Henry). 1595–1662. Gentleman of the Chapel Royal.

My song shall be. V. A. Organ part with words **46**
Sep. A. T. B. Chorus and Tenor verse parts **1220–4**
Organ part **437**
Zadok the preist. F. A. Sep. A. T. B. parts only **1220–4**
Organ part, without Symphony **437**
(For 'Not unto us', adapted by Aldrich from *Zadok the Priest* and Farrant's *Lord for thy tender*, see under *Aldrich*.)
Twenty-four Psalms from Sandys' *Paraphrase upon the Divine Poems*, 1638. Treble voice and Bass **365**
Bass voice **366**
At dead low ebb of night. Treble Solo **350**
Come lovely Phillis. Playford's *Select Musicall Ayres and Dialogues*. Treble voice only **1114**
I preethee send (cf. B. M. Add. MS. 29386). Treble voice only **1114**
While I listen to thy voice. Bass only **366**

LAWES (William). Elder brother of Henry. Gentleman of the Chapel Royal. Killed at the siege of Chester, 1645.

Let God arise. Bass Solo **18**
The Lord is my light. V. A. *Boyce*. Score **12**
Sep. A. T. B. Verse and Chos., T. and B. Chos. **1220–4**
'Psalmes for 1, 2, and 3 partes to the comon tunes.' Sep. A. T. B. **768–70**

The Lamentation. O Lord in Thee.
All people that on earth.
Have mercy on vs Lord. Ps. lxvii.
Lord in thy wrath. Ps. vi.
O Lord consider. Ps. li, Pt. I.
Cast me not Lord. Ps. li, Pt. II.
O God my strength. Ps. xviii.
The humble suite of a sinner. O Lord of whom.
The Lamentation of a sinner. O Lord turn not.
O God my God wherefore. Ps. xxii, Pt. I.
O Lord depart not. Ps. xxii, Pt. II.
All yee yt feare him. Ps. xxii, Pt. III.

(Arranged for Verse with Symphonies for Organ, alternating with the common tunes for Chorus.)

LAWES (William)—*continued.*

What if I die for love of thee. Dialogue. Tr. and B. (Cf. B. M. Add. MS. 11608) **17**

Instrumental Music.

'Greate Consorte, wherein are Sixe Setts of Musicke', viz. 7 pieces in A mi., 6 in C ma., 7 in F ma., 6 in B♭ ma., 18 in D mi., 18 in D ma. Sep. Treble I and II, Theorbo I and II, Bass I and II **391–6**

The same, called 'Royall Consorte' **754–9**

[The 'Greate Consorte in D mi., 391–6, is identical with the 'Royall Consorte', 754–9, Nos. 1–21, except that Nos. 9, 10, and 21 of 754–9 are not in 391–6.

Nos. 22–40 of 754–9 are identical with the set in D ma. in 391–6, except that 754–9 has an 'Eccho', No. 32, not in 391–6.

Nos. 41–6 of 754–9 are the set in A mi. of 391–6; No. 1 in 391–6 being No. 60 in 754–9 (out of its place).

Nos. 47–52 are the C ma. set of 391–6, except that No. 9 of 391–6 is only part of No. 47 in 754–9.

Nos. 53–9 and 61–6 of 754–9 are in the F ma. set and the B♭ set of 391–6.]

The same sets in D ma., D mi., A mi., and C ma., as in 754–9. The set in D mi. wants No. 2 (except in the Theorbo Book 483) and the first 3 pieces in the Bass Books 1 and 2. The set in D ma. wants No. 22 of 754–9. Sep. **479–83**

One piece for 3 instruments. Sep. **379–81**

Three short pieces for 4 instruments. (No. 45 wants Altus and Tenor; No. 46 wants Cantus and Tenor; No. 44 perhaps belongs to the same set.) Sep. **367–70**

Six pieces for 3 Liero Violls (1st Fantasie, Serabrand, Pauin, Almaine, 2nd Fantasie and unnamed piece). Sep. **725–8**

Organ part of 8 sets, each consisting of Fantazia, Almaine, and Ayre, headed 'Mr. Lawes his Organ-part for 2 Violins and a Bass' **430**

Organ part of Instrumental set in 2 parts **5**

[The name Will. Lawes is against No. 9, which appears to be the first movement of a set in G ma. (Nos. 9, 10, 11, and 12) also found without name in 599 (Treble only). The name W. Lawes is against No. 16, a piece in D mi., and perhaps No. 15 in D mi. may also be his, as well as other pieces in the volume.]

The first 12 of these pieces are Nos. 43–54; 17–20 are 55–8 (Treble only) in **599**

[The pieces in 599 numbered 43–63 are probably by Lawes. No. 63 has 'William Laws' at the end.]

Two Almaines, Antick, Corrante, Serrabrand. Bass part only. **1022**

Allemande for Harpsichord, 'Golden Grove' **1003**

The Corante and Saraband following are probably by W. Lawes also.

LAWES (William)—*continued.*

The Almand (The Golden Grove) and Corant to the Golden Grove (the same as occur in **1003**) **1236**

[The Golden Grove Almand is printed in *Musick's Handmaid*, 1663.]

LEGRENZI (Giovanni). Born about 1625 at Clusone near Bergamo. Maestro di Cappella of St. Mark's, Venice, 1685. Died 1690.

Missa a Cinque Voci con stromenti, in C ma. 'Chirie eleison', 'Gloria in excelsis', and 'Credo' only. Score **1000**

Songs from *Eteocle e Polinice*, 1680 **945**

Al suon delle trombe. (Atto 2°, Sc. 1.)
Cieco ognor amante cor. (Atto 3°, Sc. 10.)
Satia pur il tuo furore. (Atto 1°, Sc. 21.)
Su feroci miei Campioni. (Atto 1°, Sc. 7.)
Vibri pur di strali arma. (Atto 1°, Sc. 11.)

LE JEUNE (Claude). Born about 1540 at Valenciennes. 'Compositeur de la musique de la chambre du roy' Henri IV. Died soon after 1598.

The rocke that Moyses strooke. Pt. I. 4 v. Sep. **750–3**
Those streames of lyuinge water. Pt. II.
The flowing streames of Jordane. Pt. III.
(Adaptations to English words.)

LEOPARDI (Vincenzo).

Di gia dato. Sopr. Solo **950**

LEVERIDGE (Richard). 1670–1758. Bass singer and song writer.

Tell me Belinda, from *The Lady in Fashion*. Treble voice only **389**

Tho' over all mankind, from *Calista*, 1698. Cf. B. M. Add. MS. 31993. Treble voice only **389**

LOCK (Matthew). Born about 1630 at Exeter. 'Composer in the private music', 'for the wind music', and 'for the violin' to Charles II. Organist to Catherine of Braganza. Died 1677.

A voice came out of the throne. For two Bass voices and Basso. Printed in Playford's *Harmonia Sacra*, Bk. I, 1688.
Score **43, 48**

How doth the city. V. Anthem. Score **14**
Organ part, autograph **1219**

Not unto us. V. Anthem. Score **22**

O be joyful (Jubilate). 'A Vers Anthem for Foure Voyces and Instruments at Pleasure.' Autograph. Score, with S. A. T. B. chos. parts, and 2 Vo., A. and B. String parts inserted loose **1188**

LOCK (Matthew)—*continued.*

O give thanks. V. A. for 3 part chos. and verse. Score **14**
The same **1188–9**
The same with 'Gloria' added. Aldrich MS. **12**
Sep. parts. Bass complete; Tenor and Bass, 'Gloria' only **1220–4**
Organ (with Gloria) **1234**

Who shall seperate us. V. A. Score **22**

Agnosce O Christiane. Bass Solo with Basso. Printed in *Cantica Sacra* 1674. Sep. **623, 625,** and **626**
Bass voice only **749**

All things their certayne Periods. New Year's Song for verse and chorus. Score **14**

Descende cœlo. Song for the Oxford Act. For verse and chorus with Instr. parts, Vo. 1 and 2 and Basso **619**

In a soft vision. Song for Tr. solo **1219**

No musick like that. 'The Firstt songe In y^e^ Empriss off Morocco.' Treble voice only **692**

The groanes of ghosts. 'A masque sung by vocall musick, beetweene Orpheus, Pluto, Prosserpine, and one woman more, attendantt to Prossepine'. Score **692**

When death shall part us. Dialogue between Thirsis and Dorinda. Treble and Tenor **49**
The same for Tenor and Bass **14, 621**

INSTRUMENTAL MUSIC.

Almand for Harpsichord **1177**

For 2 parts; Treble & Bass. Sep. **409–10**
11 sets; 5 pieces in G mi.; 3 pieces in G ma.; 6 pieces in B♭ ma.; 4 pieces in D mi.; 2 pieces in D ma.; 3 pieces in A ma.; 3 pieces in A. mi.; 6 pieces in F ma.; 5 pieces in C mi.; 3 pieces in C ma.; and 6 in E mi.

For 3 parts; 2 Trebles and Bass, with figured Bass. Score **8**
6 sets: 3 pieces in C mi.; 3 in C ma.; 3 in E mi.; 3 in D mi.; 2 in D ma.; 5 in F ma.

For 4 parts. 1 Treble part only **1066**
Allman, Corand, Saraband, Gavatt and Air, in D mi.; and 'Mr. Locks Braules in Gamut'. (10 pieces in G mi.; 4 in B♭; 8 in G mi.; 4 in G ma. Followed by a piece in F ma.)

Mr. Lock's Consort. 2 Trebles, Theorbowe and Bass **772–6**
(Only one Treble part; 3 copies of Theorbo part.)
5 sets; 5 pieces in C ma.; 4 in D mi.; 4 in D ma.; 4 in G mi. (of which the last, a Saraband, is assigned to 'W. G.' as well as to Lock); and 4 in G ma.

LOOSEMORE (? Henry). Mus. Bac. Organist of King's Coll., Cambridge. Died 1670. Or his son George, Organist of Trin. Coll., Cambridge, 1660–82).

LOOSEMORE (? Henry)—*continued.*

Courant for Harpsichord **1236**
O that mine eyes would melt. V. A. Short Score **46**
(Cf. B.M. Add. MS. 30932.)

LOWE (Edward). Born at Salisbury about 1610; Organist of Christ Church, Oxford, about 1630; one of the Organists of the Chapel Royal, 1660; Professor of Music at Oxford, 1662. Died 1682.

If the Lord himself. V. A. Sep. S. A. T. Chos. parts; 2 Basses, V. and Chos. **623–6**
Sep. A. and T. Chos.; 1 and 2 Bass, V. and Chos. **1220–4**
O clapp your hands. V. A. Sep. A. T. B. Chos. parts; 1 and 2 Sopr. V. and Chos. **623–6**
Sep. A. T. B. Chos.; B., Verse and Chos. **1220–4**
O give thanks. V. A. Sep. S. A. Chos.; S. T. B., V. and Chos. **623–6**
Sep. A. T. B. Chos.; T. and B., V. and Chos. **1220–4**
O how amiable. V. A. Sep. A. T. B. Chos.; 2 Soprs. V. and Chos. **623–6**
Sep. T., Chos.; A., 1 B., 2 B., V. and Chos. **1220–4**
Sing unto God. A. T. B., Chos.; B., V. and Chos. **1220–4**
Turn thy face face away. A. T. B., Chos. **1220–4**
When the Lord turned. V. A. Sep. A. T. Chos.; 1 and 2 S., B., V. and Chos. **623–6**
Sep. A. T. B. Chos.; B., V. and Chos. **1220–4**
God prosper long. (*Chevy Chase.*) Set for A. A. B. **17**
Sir Eglamore. (The popular song, see *Chappell.*) For S. A. B. Printed in *Pleasant Musical Companion*, Book II, 1687 **17**
The thirsty earth. Setting for S. B., with Chos., S. S. B., of a song for Bass by 'Mr. Roger Hell'. (See *Hill*) **17**
When Death hath snatcht us. Dialogue for S. B. Score **17**
Piece for Harpsichord **1177**

LOYD ( ).

Air for Instruments. Tr. and Bass **362**

LUGGE (John). 'Organist in St. Peters in Exeter.'

Service. Te D., Jub., Ky., Creed, Mag., N. Dim. Organ part **437**
Short Service. a 4. Te D., Bdtus., Ky., Creed, Mag., N. Dim. Organ Score, with words **6**
I am the resurrection. Organ part **437**
Let my complaint. V. A. for Tenor and Bass. Organ part **437**

LUGGE (John)—*continued.*

A collection of organ pieces and voluntaries, each signed John or Jo. Lugge. They appear to be autograph copies **49**

Gloria tibi trinitas (6 settings).
In nomine.
Miserere (Canon in the 5th).
Vt re mi fa sol la.
2 Voluntaries 3 pts. (The first has passages marked 'Double', 'Single'.)
1 Voluntarie 3 and 4 pts.

An unsigned 'Christe qui lux' in this MS. may be taken to be by Lugge.

Mr. Luggs Jigg. For Harpsichord **431**

LULLY (Jean-Baptiste). 1633–87. Generally known in England as Baptist or Baptista (q. v.).

Cadmus et Hermionne: Tragedie (1673). Overture, chaconne and other dances, &c. Score **23**

Overture, chaconne from the same. Score **1216**

(An Overture, Gavot, Chaconne, and 2 other pieces, one called *Les Vents*, occur in both MSS.; other pieces are not identical.)

Ritournelles from Thésée (1675); Le Triomphe de l'Amour (1681); Persée (1682) with Passacaille from Persée. Score **1128**

A collection of songs from Thésée, Voice and Bass only **95**

C'estoit dans ces Jardins.
Reuenez amour.
Sans une aimable paix.
Trop heureux qui moissonne.
Pour les plus fortunés.
Pretens tu que je sois.
La valeur à mes yeux.
Cessez charmante Ægle.
Faites grace à mon age.
Doux repos.
Le depit veut.
Un tendre engagement.
Quand on suit.
N'aymons jamais.
Sortez ombres.
Que nos prairies.
Aymons, tout nous y convie.
Quel plaisir d'aymer.
L'amour plaist.
Ah faut il me vanger.
Le plus sage s'enflame.

One Violin part of 5 pieces (Baptist), including Overture and unfinished Chacon, and a Bourée pour les Egyptiens from Persée, and perhaps other pieces by Lully **1141–2**

LULLY (Jean-Baptiste)—*continued.*

Piece in Score 'Magicians' (Baptist) **1141–2**
Overture in Phaéton (1683). Incomplete score, wanting inner parts **3**
Ah pour te plaire. Treble Solo. (Sig^re^ Battista) **17**
Cessez de vous plaindre. Tr. Solo **350**
Sciocca pur tutti. Tr. Solo. **17, 350**
See also under *Baptist* or *Babtist* for Violin tunes, and *Batis* (?) for Harpsichord music.

LUPO (Joseph). An Italian who was appointed one of Queen Elizabeth's Musicians for the Violins, Nov. 16, 1563. Died 1616. Or perhaps Thomas (q.v.) is intended.

Fancy 'Alte parole' (probably a Madrigal) a 5.
Organ part **67**
Sep. parts (attributed to T. Lupo.) **527–30** and **1024**

LUPO (Thomas). Probably the 'composer for the Violins' to James I, 1621, who held his place among the Violins till 1642.

Have mercy upon me. Anthem a 5, with 2nd Part, For I knowledge my faults. Sep., wanting Bass **56–60**
Heare my prayer O Lord. Anthem a 5. Sep., wanting Bass **56–60**
Out of the deepe. Anthem a 5. Sep. wanting Bass **56–60**
Ay mee can love and bewty. Madrigal a 6. Sep., wanting Bass **56–60**
Daphnis came on a somers day. Treble solo **439**

Instrumental pieces in 3 parts.
Fourteen Fantazias. Sep. **423–8**
Of these, Nos. 1, 2, 3, 4, 5, 6, 9, 10, 12, 13, 14 are in **401–2** (wanting 1st Violin); and Score **2**
Nos. 1, 3, 11, 14 are in **459–62**
Nos. 9 and 12 (2nd Violin only) are in **1027**
Four Phantazias. Sep. **473–8**
The same (wanting 1 Violin) **401–2**; and Score **2**
Nos. 17 and 19 (2nd Violin only) **1027**
One Fancy (besides those above mentioned).
1st Violin only **1027**
2nd Violin and Bass. Sep. **401–2**
Score **2**
Five (or possibly Six) Fancies not in the former collections.
Wanting 1st Violin. Sep. **401–2**
Score **2**

Instrumental pieces in 4 parts.
Four Fancies for Two Basses and Two Trebles **716–20**
Seven Fantazias. Sep. **423–8**

LUPO (Thomas)—*continued.*

Of these, Nos. 4, 5, and 7 are in **473–8**
One Phantazia (besides those above mentioned) **473–8**

Instrumental pieces in 5 parts.

Eight Fantazias 'for 5 Vyalls to y^e^ Organ'. Organ **1004**
Sep. parts **403–8, 423–8, 716–20**
Organ **436**
Nos. 1, 2, 6 (end only), 7, 8. Score **2**
No. 5, 6, 8. Score **44**
No. 4. Organ part **67**
Nos. 1, 3, 5. Sep. **527–30** and **1024**
Nos. 2 and 8. Sep. **473–8**
Seven Fancies (in addition to those in **1004**).
Sep. **527–30** and **1024**
(Some are headed 'Miserere', 'O vos omnes,' 'Alte parole,' 'Ardo' (parts I and II).)
Of these 'Miserere' and 'O vos omnes' are Score **2**
Organ **436**
Sep. **403–8**
'Alte parole' (ascribed to *Joseph Lupo*, q.v.). Organ part **67**
No. 22 is Score **44**; Organ **436**
Sep. **403–6**
Two Fancies (besides those in **1004**). Sep. **473–8**

Instrumental pieces a. 6.

Four Phantazias. Sep. **403–8, 473–8**
Score **2**
The first of these in Score **44**
Six Fantazias. Sep. **403–8, 423–8**
Score **2**
Of these, Nos. 33 and 35 in 423–8 are (Organ part) in **1004**
No. 30 and No. 38 (short Score) are in **436**

M. (D.). [Perhaps Davis Mell.]

Twelve sets of Tunes, Dances, &c., for instruments. Treble only **433**

MACQUE (Jean de or Giovanni di). Published between 1576 and 1613. He lived from 1586 in Naples, where he became Master of the Royal Chapel.

My sweet Lais. Madr. a 5. The 23rd in Morley's Collection, 1598. Score without words **33**

MALLORIE ( ). A 16th-century English writer, known by a few MS. compositions in the British Museum.

Miserere a 5. (Solfa-ing song or instrumental piece, on the Plain song.) **984–8**

MAMMOTT ( ).
Double Chant in B♭ **1143**

MANYARD (John).
Round, 'O follow me Tom, John, and Wilcock' **358**

MARCELLO (Benedetto). 1686–1739. A Venetian of noble birth, who held several government posts; chiefly known for his settings of Paraphrases of 50 Psalms (1724 and 1727).
Hear me when I call. Ps. iv. 2 voices. Score **1226**
Lord who shall dwell. Ps. xv. V. A. Score **1225**
O Lord our Governor. Ps. viii. Organ part **1226**

MARCO or MARC' ANTONIO. See *Cesti*.

MARENZIO (Luca). Died 1599.
Veni Creator. 3 v. Tr., Tr., B. Sep. **739–43**
(Probably an adaptation.)
Madrigals from *Madrigali a qvatro voci*, 1585, fitted with English words of a moral or sacred character.
Can any man in country (O bella man). Sep. **750–3, 1074–7**
Frayle flesh is mortall (Tutto il dì piango). Pt. I. Sep. **750–3**
Ay me our time (Lasso che pur). Pt. II. Bass only **753**
How longe Lord (Madonna sua merce). Sep. **750–3**
The same, 'Fair shepheards queene' from Watson's *Sett of Italian Madrigalls Englished*, 1590. Score without words **33**
How ofte oh Lorde (Dolci son le quadrella). Sep. **750–3**
In darkesome night (Su 'l carro de la mente). Pt. I. Sep. **750–3**
Drawe on bright Day (Vedi ch'egli ama). Pt. II. Sep. **750–3**
O Lorde my sinnes (Menando un giorno). Sep. **750–3**
O Lorde view my woefull plighte (Veggo dolce mio bene). Sep. **750–3**
The same with other words, 'Oh man view but the flowers.' Sep. **750–3, 1074–7**
The same, 'Farewell cruell' from Watson's *Sett of Italian Madrigalls*, 1590. Score without words **33**
O who reguardes (Chi vuol udir). Sep. **750–3, 1074–7**
The holy Angells (Vezzosi augelli). Sep. wanting Treble **751–3**
The same, 'Every singing bird' from Watson's *Sett of Italian Madrigalls*. Score without words **33**
Winter is ended (Zefiro torna). Pt. I. Sep. **750–3, 1074–7**
The same with other words, 'Christe redemptor.' Sep. **750–3**
The same with other words, 'What shall we render.' Treble only. **740**
The same, 'Zephirus breathing,' from Watson's *Sett of Italian Madrigalls*, 1590. Score without words **33**
Quousque Domine (Ma per me lasso). Pt. II. Sep. **750–3**

MARENZIO (Luca)—*continued.*

Di pianti e di sospir. Villanella a 3, from *Il Quinto Libro delle Villanelle*, &c., 1587. Score **55**

I must depart (Io partirò). Madrigal a 5 from *Musica Transalpina*, 1588. Organ part without words **67**

Madrigals a 5 from Watson's collection, 1590.
Score without words **33**
How long wth vayne complaining (Questa di verd' herbette).
Sweet hart arise (Spuntauan gia).
Sweet singing Amaryllis (Cantaua la più vaga).
When I behold (Venuta era Madonna).
(All from *Il Primo Libro de Madrigali*, 1590.)

Madrigals a 5 without words, for instruments.
Al lume de le stelle (7th Book of 5 part Madrigals).
Score **44**
A mi Tirsi (7th Book). Score **2**, organ part **436**
Sep. **403–8**
Arda pur (7th Book). Score **2**, organ part **436**
Sep. **403–8, 527–30** and **1024**
Caro dolce (3rd Book). Score **2**, organ parts **67, 436**
Sep. **403–8**
Che se' tu (6th Book). Score **2**, organ parts **67, 436**
Sep. **403–8**
Deh poi ch' era (7th Book). Score **2**, organ parts **67, 436**
Sep. **403–8**
Ma grideran (7th Book). Score **2**, organ part **436**
Sep. **403–8**
O doloroso. Score **2**, organ part **436**
Sep. **403–8**
O disaventura (7th Book). Score **44**
Ond' ei di morte (6th Book). Score **2**, organ parts **67, 436**
Sep. **403–8**
Quell' augellin (7th Book). Score **2**, organ part **436**
Sep. **403–8**
Rimanti in pace (6th Book). Score **2**, organ part **436**
Sep. **403–8**
Udite lagrimosi (6th Book). Organ part **67**
(See also under *Philips* (*Peter*) for Keyboard Transcriptions.)

MARINI (Francesco Maria). Chapel master at San Marino; fl. 1637.

Three Motets from *Concerti Spirituali*, 1637. Sep. **623–6**
Anima mea. a 3 (Tr. A. B.)
Magnum hæreditatis. a 3 (Tr. A. B.)
O vos omnes. a 3. (A. T. B.)

MARSH (J.), of Chichester.

Six chants **1143**

MARTINENGO (Gio. Paolo). Organist of the Cathedral of Pavia, *c.* 1643.

Adoro te for 2 Sopranos or Tenors. Sep. **623–6**
(Printed in Casati's *Motetta*, 1643.)

MASINI (Antonio). Maestro di Cappella at the Vatican. *c.* 1678.

Posso parlar piu. Cantata for Soprano Solo **948**

MASON' (Francesco). 16th-century writer.

Instrumental piece in 4 parts **372–6**

MASON (Rev. William). 1724–97. Canon of York, poet and amateur musician.

Lord of all power and might. *Page.* Organ part **1226**
Kyrie in D **1225**

MELANI (Alessandro). Maestro di Cappella of S. Petronio, Bologna, 1660: S. Maria Maggiore, Rome, 1667: S. Luigi de' Francesi, Rome, 1672: died 1698.

Te Deum laudamus for 8 voices with Instruments (1 and 2 Trombe, 1 and 2 Violini and Basso), in D ma. Score **85**

MERCURE (John). Succeeded Robert Dowland as Musician for the Lutes and Voices in Ordinary, 1641; died before 1660.

Almaine, Corant and Sarabrand for Harpsichord **1236**

MERULA (Tarquinio). fl. 1615–52. Maestro di Cappella at Warsaw, Bergamo, and Cremona.

Four Madrigals from *Madrigali* 1623. Basso only **880**
Belle ha le perle.
Tempesta di dolcezza.
Nominativo hic et haec.
Nominativo quis vel qui.
The two last, score **1078**
Two Madrigals a 4, from the *Madrigali*, 1624. Score **21**
La mia Clori.
Immortal Margarita (unfinished.)

MERULO (Claudio), or Claudio da Correggio. 1533–1604. Organist at St. Mark's, Venice, Mantua, and Parma.

Three pieces for instruments in 4 parts. Sep. **372–6**

MICHAELI ( ). Perhaps Angelo Micheli, one of the Chapel of the Queen of Sweden, Upsala, 1653, who once owned the MS. 377.

Il tempo chi. Alto Solo. **17**

MICO (Richard). A 17th-century writer of instrumental music.

Fancies in 3 parts.

Seven fancies. Score **2**
Sep. wanting 1 Treble **401–2**
The first 2 complete. Sep. **459-62**
The 3rd and 4th (unfinished). Treble only **459**

Fancies in 4 parts.

Seventeen fancies. Sep. **353–6, 517–20**
(Two others in 517–20 are probably by Mico also.)

Fancies in 5 parts.

Fancy headed 'Parte Seconda'. Score **2, 436**
Sep. parts **403–8**
Two Fantazias. Sep. **473–8**
Fantazia and an In Nomine. Sep. **403–8, 527–30** and **1024**
Short score **436**
Pavan. Sep. **403–8, 423–8, 527–30** and **1024**
Short score **436**

MILTON or MELTON (John). *c.* 1563–1647. Father of the poet.

If ye love me. a 4. Score, without words **44**
Three fancies. a 5. Sep. **423–8**
One Fancy and an In Nomine. a 6. The latter has words for 2 Treble 'If that a sinner sighs'. (This has no connexion with Milton's contribution to Leighton's *Teares*, 1614.) Sep. **423–8**

MISSINO (Gio. Lorenzo). Published a book of Madrigals called *Tirsi Doglioso* at Venice, 1615.

Fifteen Madrigals without words in score, being the contents of *Tirsi Doglioso*, 1615 **21**

Anima del cor mio.
Arda pur sempre.
Filli dolce ben (Preposta).
Ite caldi sospiri.
Lungi da te.
O Donna troppo. Pt. I.
S'io vivo. Pt. II.
Ma se da voi. Pt. III.
O se vedesti.
Occhi belli.
Occhi lumi.
Occhi per me.
Se l'alm' e in me.
Se 'l miser cor.
Tirsi dolce ben (Resposta).

MOCHENI (Francesco) 'in Milano'. A 16th-century writer.

La gan ba. Piece for instruments a 3 **984–6**
Trinitas in Unitate. Canon a 3 for instruments **987**

MONFERRATO (D. Natal). Maestro di Cappella at St. Mark's, Venice: died 1685.

Two Motets from *Motetti Concertati*, 1660, Libro primo, Opera terza.
Regina cæli, for 2 Tenors. Scores **20, 621**
Second Tenor part only **1178**
Salve Regina for A. T. B. Score **43**
Sep. **623–6**

MONTEVERDE (Claudio). 1567–1643.

Madrigals (without words) from his 3rd and 4th Books.

Cor mio mentre. a 5. 4th Book. Score **21**
Cor mio non mori. a 5. Fragment. 4th Book. Score **21**
La piaga. a 5. 4th Book. Score **21**
La tra'l sangue. a 5. 3rd Book. Score **2**
Sep. **404–8, 527–30,** and **1024**
Short score **67, 436**
Luci serene. a 5. 4th Book. Score **44**
Sep. **404–8, 527–30,** and **1024**
Short score **436**
O come gran martire. a 5. 3rd Book. Score **2**
Sep. **404–8, 527–30,** and **1024**
Short score **67, 436**
Ond'ei di morte. a 5. 3rd Book. Short score **67**
Sovra tenere. a 5. 3rd Book. Score **2**
Sep. **404–8**
Short score **67, 436**
Voi pur. a 5. 4th Book. Sep. **404–8**
Short score **436**
Volgea l'anima. a 5. 4th Book. Score **21**

MORGAN ( ). A writer of the end of the 17th century.

Overture and seven pieces for strings. Tenor and Bass only. **351–2**

MORLEY (Thomas). 1557–? 1603. Mus. Bac.

SERVICES.

Te D., Btus. Service for verses 'to the Organn'. *Barnard.*
Sep. A; T. and B. (Dec. and Cant.) only **1220–4**
Organ part **1001**
Mag. and N. Dim. 'by minoms': here given as part of the above service. In *Barnard* as a separate Evening Service.
Sep. A.; T. and B. (Dec. and Cant.) only **1220–4**
Organ parts **1001, 1233**
Mag. and N. Dim., printed by *Barnard* as part of the verse service above. Sep. A.; T. and B. (Dec. and Cant.) only **1220–4**
Mag. and N. Dim. Organ part **1001**
Out of the deep. V. A. *Barnard.*
Sep. Chorus parts, A. T. B. only **1220–4**
Organ parts **6, 88**
Another organ part with different setting of the verse **6**

Two Madrigals a 4, from *Madrigalls to foure Voyces*, 1594, fitted with new words of a moral character.
In sinnes embraces (In dew of Roses) **1074–7**
1 and 2 Sopr. only **740, 742**
The stately cædare (Besides a Fountain) **750–3**

MORLEY (Thomas)—*continued.*

Canzonets a 3, from *Canzonets, or Little Short Songs to Three Voyces*, 2nd ed. 1606; fitted with new words of a moral character **739–43, 750–3**

Angells come flyinge (Cruel you pull away). 1 and 2 Sopr. only **740** and **742**

Ay mee Lord (Thirsis let some pittie). 2 copies of 1 and 2 Sopr. **739–43**

Blow sheapheardes (Blow shepherds). 2 copies of Sopr. and Alto **739–43**

Deep lamenting (Deep lamenting). 2 copies of Sopr. and Alto **739–43**

Flow O my tears (Doe you not know). 2 copies of 1 and 2 Sopr. **739–43**

Hold out my hart (Hold out my heart). 2 copies of 1 and 2 Sopr. **739–43**

How shall a younge man (Love learnes by laughing) **750–3**

Looke up my soule (Arise, get up). 2 copies of 1 and 2 Sopr., and of Alto (unfinished) **739–43**

Love not this world (Ladie those eyes). 2 copies of 1 and 2 Sopr. **739–43**

My thoughts do so delight (Joy, joy doth so arise). 2 copies of 1 and 2 Sopr. **739–43**

O fly not (O fly not). 2 copies of 1 and 2 Sopr. **739–43**

O harke, oh harken (Where art thou, wanton). 2 copies of 1 and 2 Sopr. **739–43**

Oh how my soule (Lady if I). 2 copies of 1 and 2 Sopr. **739–43**

Oh man why doest (See, see mine owne). 2 copies of 1 Sopr. **739–43**

O myne eyes (Cease myne eyes). 2 copies of 1 and 2 Sopr. **739–43**

Remember thy maker (God morrow fair ladies). 1 and 2 Sopr. only **740** and **742**

This world and all (This Love is but a wanton fit) **750–3**

What bitter paynes (Now must I dye). 2 copies 1 and 2 Sopr. **739–43**

When man is dyinge (Farewell disdainfull). 2 copies of 1 and 2 Sopr. **739–43**

Ye charitable pitty full mynded (Say deere will you not). 2 copies of 1 and 2 Sopr. **739–43**

Pavine, 'Sacred Ende.' a 5. **423–8**

[The name 'T. Morley' in Cantus part: in Bassus 'Daniell' (? Farrant). Morley is probably intended.]

MORLEY (William). Mus. Bac.; Gent. of Chapel Royal. Died 1731.

Double chant in D mi. **1226**

MORNINGTON (Lord). Mus. Doc.; 1735–81.

Two chants **1226**

MOUNTAGUE (H.). Of the end of the 17th century.

Three instrumental pieces, a 4; the last wanting Viola part. (Three other pieces here are probably his.) Sep. **1183**

MUMFORD ( ). *c.* 1700.

Overture and 8 tunes for strings **351–2**
Tenor and Bass parts only.

MUNDY or MUNDIE (John). 'Organist of the kyngs free chappell of Windsore', 'sonne of Willm. mundie of the Chappelle gentleman'. (Notes in the Part-books, **979–83**.) Mus. Bac., 1586; Mus. Doc., 1624. Died 1630.

Motets, wanting Tenor Book. Sep. **979–83**
Edes nostra, a 5.
In te Domine, a 5.
Sabbatum Maria, a 6.
Lamentations, a 5. De Lamentatione; Daleth, Juxta est; Lamed, In cuius adventum.

Anthems. O give thanks. V. A. Score without words **525**
Score **16**
Sep. parts wanting Bass **56–60**
Bass voice only **1012**
Organ parts **88** (twice), **1230**

Verse Anthem wanting the beginning. ? O Lord our Governor begins 'Thou hast made him lower'. Organ part **6**

Lightly she whipped. Madr. a 5 from the *Triumphs of Oriana*, 1601.
Score without words **33**

MUNDY or MUNDIE (William). 'Of the Queenes chapell.' Died about 1591.

Motets, wanting Tenor Book. Sep. **979–83**

Adhæsit pavimento, a 5.
Adolescentulus sum, a 6.
Beatus auctor, a 5.
Beatus et sanctus, a 5.
Beati immaculati, a 5.
Domine non est, a 6.
Domine quis habitabit, a 6.
Eructavit cor, a 6.
Maria virgo, a 6.
Memor esto, a 5.
Noli emulari, a 5.
Sive vigilem, a 5.
The same complete **984–8**
Veni creator, a 5.
Videte miraculum, a 5.
Vox patris, a 6

Fragments of a Magnificat **45**
Et sanctum nomen.
Qui fecit mihi.
Sicut locutus.

MUNDY or MUNDIE (William)—*continued.*

O Lord I bow the knees of my heart, a 5. *Barnard.* Sep., wanting Bass **56–60**
Sep. A. T. B. only **1220–4**
Organ parts **6, 1001**
(For alteration by Aldrich, see *Aldrich.*)

O Lorde the maker of all thing, a 4. *Boyce, Barnard*
Score **11, 16**
Sep. A. T. B. only **1220–4**
Organ parts **6, 88, 1001, 1230**
(In the Index to **16** this is ascribed to H. R. (Henry VIII): in **6** to John Mundy: in **1001** to William.)

O Lord the world's Saviour, a 4. Sep. A. T. B. only **1220–4**

SERVICES (ascribed here to William Mundy).

First Service. *Barnard.* Te D., Bdtus., Ky., Creed, Mag., N. Dim.
Sep. A. T. B. (Dec. and Cant.) only **1220–4**
Organ part without Ky. and Creed **1227**

Short Service. Te D., Bdtus., Mag., N. Dim. Organ part **1227**
Sep. parts without Mag. and N. Dim. A. T. B. (Dec. and Cant.) only **1220–4**

MUTLOW (William). 1761–1832. Organist of Gloucester.

Unto thee O Lord. V. A. Organ part **1225**

NANINO (Giovanni Maria). Maestro di Cappella at several churches in Rome, and finally at the Sistine Chapel. Died 1607.

My soule shake off. a 3. Sep., with 2 copies of 2 Treble **739–43**

NARES (James). 1715–83. Mus. D. Organist of York Minster, and of the Chapel Royal.

Single Chant in A **1226, 1229**

NENNA (Pomponio). Published Madrigals, &c., from 1609 onwards. Died before 1618.

Ten Madrigals, in score, without words, from *Il Primo Libro*, a 4, 1621 **37**

Ahi dispietata.
Asciugate i belli occhi.
Aure liete.
La mia doglia.
Madonna.
O mia luce.
Ripiglia Ergasto.
Se gl'occhi.
S'io taccio.
Sospir che dal bel petto.

Four Madrigals, in score, without words, from *Il Quinto Libro*, a 5, 1603 **21**

Alm' afflitta.
Mercè grido.
Occhi belli.
Tu mi lasci.

NICOLA ( ).
Pieces for Trumpet Solo. Trumpet part only **731**

NORCOME (Daniel). b. 1576. Member of the Viceregal Chapel in Brussels.
With Angel's face and brightness. Madr. a 5. From *The Triumphs of Oriana*, 1601. Score, without words **33**

NORRIS (Thomas). Mus. Bac. Organist of Ch. Ch. 1776–90.
Hear my prayer. V. A. Organ part **1226**

NORRIS ( ). Probably Thomas, q. v.
Three Single Chants **1226**

NORRIS ( ). Probably William. One of the Children of the Chapel Royal till 1686; Master of the Children at Lincoln. Died *c.* 1710.
In Jewry is God known. V. A. Score **49**

NOUE ( ). Perhaps Stephen or Simon Nau, both of whom were Musicians to Charles I.
Corant for Harpsichord **1236**

OLDRIDGE or ALDERIDG. See under *Aldrich.*

ORME (Robert).
Advice to a Composer; 'Gentle artist'. Alto Solo with instrumental Symphonies. Score **1152**
String parts (Vo. 1 and 2, Va., Bass) **1141–2**

OTLEY ( ).
Have mercy. Treble voice part only **598**

PALESTRINA (Giovanni Pierluigi da). Died 1594.
Sixteen Motets, a 4, from *Motecta Festorum totius anni*, Liber Primus, 1571. Sep. **521–4**

Dies sanctificatus.
Lapidabant Stephanum.
Valde honorandus.
Magnum hereditatis.
Tribus miraculis.
Hodie Beata virgo.
Ave Maria.
Jesus junxit se.
O Rex gloriæ.
Loquebantur variis.
Benedicta sit.
Lauda Syon.
Fuit homo.
Tu es pastor.
Magnus sanctus.
Surge propera.

PALESTRINA (Giovanni Pierluigi da)—*continued.*

The whole contents of the 5th Book of Motetts for 5 voices, 1584. Score 10

Lætus Hyperboream. Pt. I.
O Patruo pariterque. Pt. II.
Paucitas dierum.
Manus tuæ.
Tempus est ut revertar.
Nisi abiero.
Domine secundum.
Ave Trinitatis.
Parce mihi. Pt. I.
Peccavi quid faciam. Pt. II.
Orietur stella.
Ægypte noli flere.
Ardens est cor.
Sic Deus dilexit.
Surge Petre.
Apparuit caro.
Ecce merces.
Videns secundus.
Rex Melchior.
Ave Regina cœlorum.
Gaude gloriosa.
Exultate Deo.
Tribulationes civitatum. Pt. I.
Peccavimus. Pt. II.
Surge Sancte Dei. Pt. I.
Ambula Sancte Dei. Pt. II.
Salve Regina.
Eia ergo.

The whole contents of the Book of *Madrigali Spirituali*, a 5, 1594. Score, without words, excepting the first 8

Figlio immortal.
E se mai voci.
Hor tu sol.
Dammi scala.
E se fur.
Dammi vermiglia.
E se 'l pensier.
Eletta Mirra.
Cedro gentil.
Fa che con l'acque.
Se amarissimo.
Horto che sei.
E se nel foco.
Vincitrice de l'empia.
Citta di Dio.
Santo Altare.
Tu di fortezza.
Specchio che fosti.
Vello di Gedeon.
Novella aurora.
E questo Spirto.
E dal letto.
Et arda ogn'hor.
E tua merce.
E quella certa.
Anzi se foco.
E con i raggi.
Regina de le vergini.
Alfin madre di Dio.
E tu Signor.

[PALLAVICINI (Carlo), fl. 1666 to 1688: a writer chiefly of operas in Dresden and in Venice.

The following songs are found in the libretti of operas set by him, though it is possible that they are not his settings.

Three songs from *Diocletiano.* The words by Matteo Noris were printed at Venice, 1675.

Basta un guardo. Atto 1, sc. 4
Se mi lice baciar. Atto 1, sc. 17
Se la piaga sanar potrò. Atto 2, sc. 6.

PALLAVICINI (Carlo)—*continued.*

Two songs from *Ænea in Italia.* The words by Bussani were printed at Venice, 1675.

Chi dice mal d'Amor. Atto 2, sc. 7.
Sei gentile, sei vezzoso. Atto 3, sc. 13.]

PALLAVICINO (Benedetto), of Cremona. Maestro di Cappella to the Duke of Mantua, 1596–1601. Died 1612 or 1613.

Madrigals from the 6th Book of 5-part Madrigals, 1600, without words.

Come vivrò. Score	**2**
Short score	**67, 436**
Sep. parts	**403–8**
Cor mio. Short score	**67**
Sep. parts	**527–30** and **1024**
Era l'anima. Score	**2**
Short score	**436**
Sep. parts	**403–8**
O come vaneggiate. Sep. parts	**527–30** and **1024**

PARSONS (Robert). Gentleman of the Chapel Royal, 1563; drowned in the Trent at Newark, Jan. 1569/70. In the MS. 987 is this couplet:—

Qui tantus primo Parsone in flore fuisti,
Quantus in autumno ni morerere fores!

It has been doubted whether all the works ascribed to Robert Parsons are by this early writer.

Motets (The Tenor Book is wanting in **979–83**).

Ave Maria. a 5	**984–8**
Credo quod Redemptor. a 6. 'Mr. Parsons of the Chapell as some doe say.'	**979–83**
Domine quis habitabit. a 6	**979–83**
Libera me Domine. a 5	**979–83**
Magnificat (extracts only)	**45**
Quia fecit mihi. a 3.	
Sicut erat in principio. a 4.	
Sicut locutus est. a 4.	
O bone Jesu. a 5	**979–83, 984–8**
O quam glorifica. a 3	**45**
Peccantem me. a 5	**979–83**
Retribue servo. a 5	**979–83, 984–8**
Solemnis urgebat. a 6	**979–83**

Services and Anthems.

Deliver me. a. 6. *Barnard.* 'Cannon 2 in one in ye unison.'	
Sep. parts, wanting Bass	**56–60**
Bass part only	**1012**
Organ parts	**88, 1001**

PARSONS (Robert)—*continued.*

Holy Lord God all mightie. Sep. parts. A. T. B. only **1220–4**
Organ part **1001**

How many hired servants. V. A. Organ part; incomplete. 'Mr. Robert Parsons of Exeter. Anthem of the Prodigall Childe' **6**

Lord comfort those. A. (Verse); T. and B. (Verse and Chos.) **1220–4**

Te Deum, Bdtus., Ky., and Creed. 'His excellent service.' Sep. parts A., T. and B. (Dec. and Cant.) **1220–4**
Organ part without Ky. and Creed **1227**

Enforced by love and feare. a 5. Treble Solo with instruments. *Burney.* Sep. parts **984–8**

INSTRUMENTAL MUSIC.

Dela court. a 5. 2 settings. Sep. **984–8**

Je fili. a 5. Sep. **984–8**

In nomine. a 5. Sep. **984–8**

A songe called 'Trumpetts.' a 6, wanting Tenor Book. Sep. **979–83**

PARSONS (William). Contributed to Day's *Psalter*, 1563.

Allmighty God whose kingdom. a 4. 'A prayer for the Kinge.' Organ part **6**

(The name is given here as *William*, but it may be doubted which Parsons is intended.)

PASQUINO or PASQUINI (Bernardo). 1637–1710. Organist of Sta. Maria Maggiore in Rome.

Se l'amare. Aria for Sopr. Solo **956**

PATRICK (Nathaniel). Organist of Worcester. Said to have died in 1594 (*Mus. Times*, Nov. 1905).

Service for 4 voices. *Arnold* (who ascribes it to *Richard* Patrick). Te D., Bdtus., Ky., Creed, Mag., N. Dim. Scores **41, 761**
Organ parts **1230, 1231**

PEARS (J.)

Nine Chants **1226**

PECCI (Tomaso). Of Sienna; is said to have died in 1606.

Madrigals a 5 from his First Book, 1602 **510–14**

Ahi che'l mio.
Ahi che spento.
Amarillide mia.
Cosi in gelida.
Cosi pietosa.
Dolce tormento.
O donna troppo.
Perfidissimo volto.
Se gl' amorosi.

PECCI (Tomaso)—*continued.*

Madrigals a 5 from his Second Book, 1612 **510–14**

Amor io parto.
Che io mora.
Del piu leggiadro.
E pender.
Ma che vita.
O nelle tue.
Quel neo.
Sospir che del.

PEERSON (Martin). *c.* 1590–1650 or 1651. Mus. Bac. Master of the Children of St. Paul's.

O Lorde in thee. V. A. Sep. parts, wanting Bass **56–60**

Fantasy, a 5, for instruments. Wanting Alto and Bass. Sep. **716–20**

Four Fantasies, a 6, called 'Acquaintance', 'Beauty', 'Chowse', 'Delicate'. Sep. **423–8**

PEETERSEN (John). See under *Sweelinck.*

PEMBRUGE ( ).

Single Chant in F **1226, 1229**

PEPUSCH (John Christopher). 1667–1752. Mus. Doc. Organist of the Charter House, 1737.

I will magnify. V. A. Organ part **1111**

O praise the Lord. V. A. Organ part **1233**

Two Cantatas from *Six English Cantatas.* Vo. 1 part only **70**
Fragrant Flora 'The Spring'.
Miranda.

Songs in *Venus and Adonis* 1715. String parts only (Vo. 1 and 2, Va. and Bass) **70, 71, 72, 75**

How pleasant is ranging.
Ah sweet Adonis.
With her alone.
Cease your vain.
*Wealth is but a slave.
Cupid, Cupid, bend thy bow.
Beauty now alone. (Bass only).
Chirping warblers.
Thus the brave.
On Love what greater curse.

* Not printed in *Venus and Adonis.* (? by Pepusch.)

Sonata in F for 2 Flutes and Bass. Sep. **1141–2**

PERRANDI (G.). Marco Gioseffo Perandi, Kapellmeister at Dresden. Died 1675.

Laudate pueri. a 3. For 1 or 2 Trebles, Bass, and Organs **1034**

PHILIPS. 'Mr. Philips of the kings privichamber.' (See *Wilder,* (*Philip van*).)

PHILIPS (Peter). Brought up under Sebastian Westcott at St. Paul's. Published from 1591 onwards; Canon of Soignies and Organist of the Chapel Royal at Brussels. Said to have died 1628.

Bow downe thine eare. a 6. Wanting Bass. **56–60**
(Adapted from 'Cantai mentre' in the First Book of 6-part Madrigals, 1596.)

Salve Regina. a. 6. Score without words **21**

Instrumental Music.

Pavin, a 6. 'Deo Gratias.' Sep. **423–8**

Fantazia, a. 6. Sep. **423–8**

Almaine, Corrante and Serrabrand. Bass only **1022**

Virginal and Organ Music.

Almande **1003, 1113**

Deggio dunque partire, Pt. I; Io partirò, ma il core, Pt. II; Ma voi, Pt. III; Arrangements of Luca Marenzio's Madrigals in *Melodia Olympica*, 1591 **1113**

*Le Rossignol. Arrangement of Orlando di Lasso's Madrigal in *Musica Transalpina*, 1588 **1113**

*Fece da voi partita. Arrangement of Philips's Madrigal in the First Book of 6-part Madrigals, 1596 **1113**

Benedicam Dominum. Arrangement **1113**

Veni creator Spiritus for organ. By 'P. Phil.'; probably Philips **89**

* These are also found in the *Fitzwilliam Virginal Book* (I, 288 and 346).

PHILLIPS (Dr.).

Fragment of instrumental piece **1179**

PIGITT ( ). Probably Francis Piggett or Piggott, Child of the Chap. Royal, 1679; Organist of Magd. Coll., Oxford, 1686; of the Temple, 1688; Chapel Royal, 1695. Died 1704.

A gigg for harpsichord **46**

A March for harpsichord (printed in *A Choice Collection of Ayres*, 1700) **46**

PICKET ( ). ? the same as Pigitt (Francis), q. v.

Dialogue between 'Grumpolio and y^e^ witch' (imperfect); and Song 'Triumphant Musick' **90–1**
(Apparently inserted in a Scene of Saul and the Witch of Endor.)

Dialogue between Love, Hymen, Time and Fortune. Tenor and Bass voice parts **90–1**

Tenor voice part **1211**

PIKE ( ).

'An Antick Tune.' Bass part only **91**

Tune for instruments: Treble and Bass **90–1**

POLWHELE ( ).

Instrumental piece. Bass part only **1183**

PORTMAN (Richard). Organist of Westminster Abbey, 1633.
Service. Te D., Btus., Ky., Creed, Mag., and N. Dim.
Score **1002**
Bass voice only **1012**
Without Ky. and Creed. Organ part **1227**
Mag. and N. Dim. only. Tenor only **440**
Rejoyce in the Lord. V. A. Score **49**
Sarabrand for Harpsichord **1177**

PRATT ( ).
Double Chant in D **1226**

PRICE (Robert). A 17th-century writer.
'Faine I would' for Harpsichord **1236**

PRIEST (Nathaniel). Organist of Bristol in 1724.
Service in F. Te D., Jub., Mag., N. Dim.
Score **40**
Alto part only **1220**
Organ part **1229**

PRING ( ).
Double chant in A♭ **1226**

PSEUDO-CARISSIMI (? = Aldrich).
Si linguis hominum for 3 Trebles. 'Jacobi Pseudocarissimi.'
Score **9**

PURCELL (Daniel). Organist of Magd. Coll., Oxford, 1688–95. Died 1717. Brother of Henry Purcell.
My God, my God. V. A. for Treble Solo and Organ accompt.
Score **49**
(A short Chorus is probably missing from the end.)
O let my mouth. V. A. Score **49**
Alas when charming Sylvia's gon. From 'The Spanish Wives'. Treble voice only; also for Harpsichord **580**
In a grove's forsaken shade. From 'Amalasont'. Treble voice only **389**
(Both these songs were engraved by Cross.)
In spight of Despair. 'Song between Hope and Despair.' Alto and Bass. Score **1215**
Love I defy thee. Cantata for Treble Solo, dated 1706/7 **1146**
Shepherds tune your pipes. (Cf. B.M. Add. MS. 31405.) Treble voice only **360**

PURCELL (Edward). 1689–1740. Organist of St. Margaret's, Westminster. Son of Henry Purcell.
Single Chant in G mi. **48**
Single Chant in D mi. **1229**

PURCELL (Henry). Born 1658 or 1659. Died 1695.

SERVICES AND ANTHEMS.

'First Service in B♭.' Te D., Btus., Ky., Creed, Mag., and N. Dim. Score **38**
'Second Service in B♭.' Bdte., Jub., Cant., and D. Mis. Score **38**
Te D., Btus., Cant., D. Mis. of same. Organ part **1231**
Te Deum and Jubilate. Figured Bass only **440**
(The Te D. and Jub. in D for St. Cecilia's Day, transposed into C.)
Single Chant in A mi. Score **48**
Organ **1226** and **1229**
Funeral Sentences. Man that is born: In the midst of life: Thou know'st Lord. Score **22**
Funeral Sentence written for Queen Mary's Funeral. a 4. Thou knowest Lord, followed by Organ part of the same, and 'The Queen's Funeral March sounded before her Chariot'. Score **794**
Be merciful unto us. A. T. B., Verse and Chos.; T. and B., Chos. only **1220–4**
Early O Lord. For 1–4 voices. Score **628**
In guilty night. *Harmonia Sacra*, Book II **23**
I was glad. A. T. B., Verse and Chos.; T. and B., Chos. only **1220–4**
Organ parts **1226, 1235**
I will sing unto the Lord. A. T. B., Verse and Chos. only **1220–4**
Organ part **1230**
My song shall be alway. Scores **22, 766**
(In both written for Bass Solo, not Treble.)
String parts (1 and 2 Vo., Va., Bass) **1188–9**
O all ye people. a 4. Score **628**
O give thanks. A. T. B., Verse and Chos.; T. and B., Chos. only **1220–4**
Score, without symphonies **1109**
Organ part **1235**
O God thou art my God. Organ part **1232**
O God thou hast cast us out. Organ part **1230**
O I'm sick of life. For 1–3 v. Score **628**
O Lord our Governour. For 1–4 v. Score **628**
Plung'd in the confines. 'A song' for 3 v. Score **628**
Since God so tender. For 2 Tenors, Bass and Basso. Score **628**
They that go down to the sea. Bass Solo and Chos. parts only **1224**
Tenor Chos. part **1222**
Organ part **1229**
When on my sick bed. For 1–3 v. Score **628**
Beati omnes. For 1–4 v. Score **628**
Gloria Patri. a 4. Score **628**
Jehova quam multi. For 1–5 v. Score **628**

PURCELL (Henry)—*continued.*

ODES, &c.

Celebrate this Festival. Ode for Queen Mary's Birthday. Score (unfinished) to middle of 'Crown y^e^ Altar'. **23**
Separate parts (1 and 2 Treble and Bass) to end of 'Kindly treat' **468–70**
Kindly treat Maria's Day. Treble Solo **23**
Hail bright Cecilia. Ode for St. Cecilia's Day, 1692. Score **32**
Overture. Score **1186**
In a deep vision's. Ode for 1–3 voices. Score **1150**
Raise the voice. Ode for St. Cecilia's Day. Score **1145**
Bass part (instr. and chorus) **470**

OPERAS.

Abdelazer. Overture. Score **3**
Aire for Instruments (1 and 2 Treble and Bass) **363**
Amphitryon. Overture. Score **3**
Bonduca. Overture. Score **3**
Choruses, &c. in Score **32**
'Hear us great Rugwith.'
'Sing divine Andate's praise.'
'Divine Andate.' Tenor solo.
'Britons strike home.'
Britons strike home. Vo. part only **363**
Britons strike home, set as Harpsichord piece **46**
Dioclesian. Overture. Score **3**
The '1st Musick'. 2 movements. Score **1125**
Chaconne for Flutes in Canon. Flute parts only **1183**
'Sound Fame' and 'Let all rehearse'. 1 and 2 Trumpet parts and Basso **468–70**
Country Dance for instruments **363**
Distress'd Innocence; or, The Princess of Persia. Overture. Score **3**
Don Quixote. Pt. II. Genius of England. Treble Solo. Voice part only **360**
Don Quixote. Pt. III. From rosie Bow'rs (opening bars of voice part only) **360**
Double Dealer. Overture. Score (incomplete) **3**
Hornpipe. Parts for instruments **363**
Fairy Queen. Overture and Second Overture. Score **3**
Hornpipe. Parts for instruments **363**
O let me weep. Treble solo **363**
Bass only **470**
End of Violin part **469**
Gordian Knot Unty'd. Overture. Score **3**

PURCELL (Henry)—*continued.*

Indian Queen. Overture. Score 3
Choruses, &c., in Score 32

By ancient prophecies.
If these be they.
If so your goodness.
We come to sing.
What flatt'ring noise.
Begon curs'd Feinds.
Wee the spirits.
Greatness clogg'd.
Cease to languish.
While thus we bow.
You who at the altar.
All dismal sounds.

I attempt from Love's sickness. Treble voice part only 580
The same for Harpsichord (unfinished) 580
Treble voice 389
I come to sing. Treble voice part only 580
The same for Harpsichord 580
Seek not to know. Treble voice, Basso and Hautboy. Score without Symphonies 363
Hautboy and Basso only, with Symphonies 469–70
Their looks are such. Treble voice part only 580
They tell us. Treble voice parts only 360, 580
Hornpipe, arranged for Harpsichord 580
King Arthur. Overture. Score 3
Come Shepherds. Vo. 1 and 2 and Basso parts 363
Fairest Isle. Treble only without words 1114
Shepherd leave decoying. Fragment of 1 Treble only 960
Sound a parley 363
Married Beau. Overture. Score 3
Mock Marriage. 'Twas within a furlong of Edinburgh town. Treble voice only 580
Oedipus. Choruses, &c., in Score 32
Hear ye sullen powers.
Musick for awhile.
Come away: and, Laius hear.
Old Batchelor. Overture. Score 3
Oroonoko. Celemene pray tell me. Treble voice only 389
Princess of Persia. See Distress'd Innocence.
Rival Sisters. Take not a woman's anger ill. Treble voice only 580
Tempest. Dear pretty youth. Treble voice parts only 580, 960
Timon of Athens. Choruses in Score 32
Who can resist; and, Come let us agree.
Overture and nine tunes. Bass only 482
Trumpet overture. Trumpet part only 1128
Tyrannick Love. Ah how sweet. Treble voice part only 580

PURCELL (Henry)—*continued.*

Virtuous Wife. Overture. Score **3**
Overture and 8 Tunes. Va. and Basso only **351–2**
(The second of these is not in *Ayres for the Theatre*, 1697.)
Thirty tunes in Score from *Ayres for the Theatre*, 1697 **620**

Songs, &c.

Alas how barbarous. Duett for Treble and Bass. Score **23**
(Cf. B.M. Add. MS. 33234.)
From silent Shades. *Orph. Brit.*, Bk. I. Treble Solo **350**
Lovely Albina. *Orph. Brit.*, Bk. I. Treble voice part only **580**
Sum up all the delights. Catch. Fragment of Bass only **358**
Urge me no more. Treble Solo **350**
Who can behold Florella's charms. *Deliciæ Musicæ*, 1695. Treble voice only **389, 580**

Instrumental Music.

Overture and 8 Tunes for strings. Va. and Basso only **351–2**
Twelve Sonatas of 3 parts in Score **39**
(From the Set printed in 1683.)
The same in Score **1174**
Three 4 part Sonatas in Score **3**
(Nos. 7, 8, and 9 of the Set printed in 1697.)
No. 9 of the same (unfinished). Score **620**
No. 10 of the same. Score **620**
Fantazia of 5 parts upon one note. Score **620**
(The autograph of this is B.M. Add. MS. 30930.)

Harpsichord Music.

Saraband from Suite V of *A Choice Collection*, 1696. *Squire*, p. 15 **46**
Ground in Gamut. *Squire*, p. 33 **46**
Ground in C mi. *Squire*, p. 39 **1177**
(Followed by an unnamed movement in triple time also in C mi. ? by Purcell.)
Prelude, Allmand, and Corant in G. Suite III of *A Choice Collection*. *Squire*, pp. 6 to 9 **1177**
Lesson in A mi. *Squire*, p. 35 **1177**
Air in C. *Squire*, p. 33 **1176, 1179**
Piece in E mi., not in *Squire* **1179**
Voluntary. *Squire*, p. 35 **1179**
(Possibly some other Harpsichord pieces in these MSS. may be Purcell's.)

PURCELL (Thomas). Gent. of the Chapel Royal, 1660; died 1682. Uncle to Henry Purcell.

Single chant in G. Score **48**

PURCELL (Thomas)—*continued.*

Single Chant in G mi. Ascribed to Thomas Purcell or P. Humphries **1226**

Ascribed to Mr. Purcell **1229**

Single chant in A **1229**

PUTTI ( ).

Minuet by Sig^r. Putti. Violin part only **1111**

PYSING (William). Perhaps the same who was Lay Clerk of Canterbury Cathedral from as early as 1635 till his death in 1683–4.

The Lord heare thee. V. A. **61–6**

QUAGLIA (Giovanni Battista). Organist of Sta. Maria Maggiore, Bergamo; fl. the 2nd half of the 17th century. (*Eitner.*)

Laudate pueri. Motet for 3 voices, with instrumental parts. Score **1110**

QUINTIANI (Lucrezio), of Cremona. A Cistercian monk of the end of the 16th century. (*Eitner.*)

Two Madrigals, a 5. Dolce esca, Pt. I.; Dolce d'ogni, Pt. II. Sep. **510–4**

RADCLIFFE (John).

Eight Chants **1226**

RAMSAY (Robert). Mus. Bac. Organist of Trin. Coll., Cambridge, 1628–44.

In guilty night. Dialogue for Tr. and Tenor with Basso. Score **18**

RANDALL (John). 1715–99. Mus. Doc.; Professor of Music in the University of Cambridge.

Service in D. Te D., Jub., Mag., N. Dim. Organ part **1227**

Evening Service in G. Mag. and N. Dim. Organ part **1227**

Double Chant in D **1226**

RAVENSCROFT (Thomas). Mus. Bac.; published between 1609 and 1621.

Four Anthems, a 5, wanting Bass **56–60**

In Thee oh Lord. V. A.
Oh let me heare. V.A.
Oh wofull ruines. Full.
This is the day when. V. A.

REDFORD (John). Organist and Master of the Children at St. Paul's in the 1st half of the 16th century.

Vestri precincti. Motet a 6, wanting Tenor Book **979–83**

Voluntary for Organ **1034**

Organ pieces named 'Agnus', 'Miserere' (two pieces), 'Anguelare fundamentum', 'Veni Redemptor' **371**

REGGIO (Pietro). Born at Genoa; settled at Oxford, 1677; died, 1685. He published a volume of songs in 1680, from which some of the following are taken.

Miserere mei. Motet for 2 Trebles and Bass. Scores **43, 48**

[The 3 following are attributed to Reggio in B.M. Catalogue (Add. MS. 31440), but the reasons are not conclusive:—

Cum complerentur. a 4. Basso only **880**
Jesu dulcissime. a 4. Basso only **880**
Nigra sum sed formosa. a 4. Basso only **880**]

Songs.

Beyond the Art of any Cure. Treble Solo **1173**
[Cast Clarissa cast that glass away. Treble Solo **1173**
(Without composer's name, but in a collection of Reggio's songs, to whom it probably belongs.)]
Counsel. Gently, ah gently Madam. Treble Solo: printed 1680. **1173**
Gold. A mighty pain to love it is. Treble Solo: printed 1680 **46**
The Judgement. Wake sleeping ones. Treble Solo **1173**
Wanting last page **865**
Know Celia since. Treble Solo **17**
Quando l'alma. For Tr. and Bass: printed 1680 **17**
The Swallow. Foolish Prater: printed 1680 **46**

ROBERTS (John).

Saraband for Harpsichord **1003**
Almain, unnamed piece and Jigg for Harpsichord **1177**
Coranto and unnamed piece for Harpsichord **1236**

ROBINSON (John). Organist of Westminster Abbey, 1727–62.

Double Chant in D **1226**

ROGERS (Benjamin). 1614–98. Organist of Magdalen College, Oxford, 1664–85; Mus. Doc. 1669.

Service in D. *Boyce*, &c. Te D., Jub., Ky., Creed, Mag., N. Dim. Score **41**
The same, with Sanctus. Bass only **1012**
The same, with Sanctus. Organ parts **1225, 1231**
The same, without Creed. Short Score **46**
The same, without Mag. and N. Dim. Tenor only **440**
Evening Service in G. Mag. and N. Dim. 1666. Printed by *Rimbault* under the name of Peter Rogers. Bass only **1012**
Organ part **1227**
Evening short service altogether in A re key. a 4. *Rimbault.* Autograph Score, 1684. Mag. and N. Dim. **21**
Te Deum patrem colimus. a 4. 'This hymn is song every day in Magdalen College Hall, Oxon, Dinner, and Supper, throught

ROGERS (Benjamin)—*continued.*

the yeare, for the after Grace, by the Chaplains, Clerks, and Choristers there.' Autograph Score, 1685 **21**

Behold now praise. *Boyce.* Bass only **1012**

Organ parts **1230, 1235**

Bow down thine ear. V. A. Autograph Score, 1677, February 13. **21**

How long. *Cope.* Bass only **1012**

Organ part **1235**

I beheld and lo. 'Hymnus Apocalypticus.' V. A. Autograph Score, 1678 **21**

I will magnify thee. V. A. Tr. 1 and 2, A. T. B., Verse and Chos. **623–5**

O pray for the peace. F. A. a 4. *Cope.* Score **11**

Bass only **1012**

Organ parts **1230, 1235**

O that the salvation. a 4. *Cope.* Autograph Score, 1684 **21**

Rejoice in the Lord. Bass only **1012**

Teach me O Lord. *Boyce.* Organ part **1228**

INSTRUMENTAL MUSIC.

Preludium, Aire, Aire, Eccho, Saraband, 'Windsor Chase,' in D ma. (and perhaps the following, Aire, Corant, and Saraband in D ma.). Bass only **1011**

Corant, Corant (La sedois), Sarabrand, unnamed piece, Corant, Sarabrand, Gigue, for Harpsichord **1236**

ROGIER ( ).

Onse Vader in Hemel-ryck, for Lute **1014**

RORE (Cipriano de). *c.* 1516–65. Chapel Master of St. Mark's, Venice, and of Parma.

Two fancies in 5 parts. Sep. **372–6**

ROSENMÜLLER (Johann). Born *c.* 1619. Organist at Leipzig, 1651–5. Capellmeister at Wolfenbüttel, 1674–84.

Miserere mei. Motet for 3 voices with accompt. for 2 violins. Score **764**

Bass voice and Organo **687**

Turris fortissima. Motet for 3 Trebles, with accompt. for 2 Fagotti and Organo. Score without words **764**

ROSINGRAVE (Daniel). Organist successively of Gloucester, Winchester, Salisbury, and St. Patrick's, Dublin. Died 1727.

Lord thou art become. F. Anthem for 5 voices. Score **1215**

ROSSETER (Philip). Lutenist. Published *A Booke of Ayres*, 1601; *Lessons for Consort*, 1609. Died 1623.

Sweete come againe. Treble voice and Bass. From *Ayres*, 1601 **439**

ROSSI (Luigi). Born at Naples. Died 1653.

MOTETS.

Domine quinque talenta. a 4. (S. S. B. B.) Score 83
Exulta, jubila. a 2. (S. S.) Score 83
Peccantem me. a 3. (T. T. T.) Score 83
Summi regis. a 2. (S. S.) Score 83

CANTATAS, &c., FOR TREBLE SOLO, UNLESS OTHERWISE STATED.

A chi lasso 17, 350
Adorate mie catene 947
Al far del dì. a 3 (S. S. T.) 996
Amanti ardire. a 3 (S. A. B.) 377, 996
Amanti piangete 951
Amor, se devo. a 2 (S. A.) 377, 996
Ancor vive una 947
Anime voi che 350, 950
A piu sventure 947
A te mio core. a 2 (S. A.) 996
C'è altra pena 948
Che sventura 949
Con incerta speranza 949
Con rauco mormorio 951
Cor dolente. a 4 (S. A. T. B.) 996
Credei col gir lontano 946
Datemi pace. a 2 (S. S.) 996
Deh perche. a 3 (S. A. B.) 996
Del silentio 952
(Printed in *The Musical Antiquary*, July 1911.)
Di desir. a 3 (S. A. B) 996
Dite o cieli. a 2 (S. and B.) 377
Dolenti pensier. a 3 (S. A. B.) 996
E che cantar 949
Erminia sventurata (here attributed to Carissimi, but see *Wotquenne*) 946
E si crede 951
Fanciulla son io 17
Ferma il piè 946
Filli mia 947
Fra le pene 947
Furie d'Averno 946
Gionto il fatale dì 950
Hor ch'in notturna. a 3 (S. A. B.) 996
Hor che fra l'ombre. a 4 (S. S. S. B.) 996
Hor che l'oscura 946
Ho voto di non 947
Il contento. a 2 (S. S.) 996

ROSSI (Luigi)—*continued.*

Il mio core 951
Indovinala mio core 949
Ingordo human 998
In questo duro. a 3 (S. S. B.) 996
In solitario speco 998
Languia Filen 950
La perfida 946
Lasso benche. a 3 (S. A. B.) 377, 996
Lo piangea 948
Mai lo diro 949
Mani alteri e divine 17
Mio cor. a 3 (S. S. T.) 996
Mio core impara. a 3 (S. A. B.) 996
Mortale che pensi. a 3 (S. S. A.) 996
Nel dì ch'al Padre 998
Non cantar. a 2 (S. B.) 996
Non c'è che dire 949
Non fia mai 952
Non si parli 951
Occhi ardenti 949
Occhi belli 949
O che humore 951
O cieli pietà. a 2 (S. S.) 377, 996
O dura piu 950
Ombre fuggite 950
Passati contenti 946
Pender non prima 998
Pene che volete. a 2 (S. B.) 377, 996
Piangea l'aurora. a 3 (S. S. B.) 996
Pieta spietati. a 2 (S. B.) 377
Poi che il lido 946
Poiche manco. a 2 (S. S.) 996
Porto d'ascose 951
[Presso un ruscel. See *Carissimi.*]
[Pur che lo sappi. See *Carlo del Violino.*]
Pur è ver. a 4 (S. S. S. B.) 996
Quando io credo. a 3 (S. A. B.) 996
Querelatevi 949
Queste dure catene. a 2 (S. B.) 996
Risolvetevi. a 2 (S. A.) 996
Se barbari 951
Se peni tuo danno 952
Si tocchi tamburro (*Palazzo Incantato*) 949
Si v'ingannate 949
So ben io 946
[Soccorretemi. See *Carissimi.*]
Soffrirei con lieto. a 2 (S. and B.) 996

ROSSI (Luigi)—*continued.*

Sotto l'ombra	998
Spiega un volo. a 2 (S. and B.)	996
Sulla base	951
Tanto non	951
Torna indietro	998
Tu giuri. a 2 (S. B.)	996
Tu parti core. a 3 (S. A. B.)	996
Tu sarai sempre. a 2 (S. S.)	377
Tutto cinto di ferro. 'Lo sdegno smargiasso.'	998
Udite amanti. a 3 (S. S. S.)	996
Voi mi dite	952
Vorrei scoprirti. a 2 (S. S.)	377

ROVETTA (Giovanni). Born at Venice; Chapel Master to the Venetian Republic. Died 1668.

Six Madrigals from *Madrigali Concertati*, 1629.

Chi vuol haver felice. 2 Sopranos	14
Credetel voi che non sentite. a 4 (S. A. T. B.)	14
Io mi sento morir. 2 Sopranos	621
Quante volte giurai. a 3 (T. B. B.)	623–6
Sì mi dicesti. a 3 (T. T. B.)	623–6
Udite amanti meraviglia. a 4 (S. A. T. B.)	14

Ten Motets from *Gemma Musicalis*, 1649. Score 8

Alma Redemptoris. A. T. B.
Ave Regina. T. T. B.
Confitemini Domino. A. T. B.
Domine in virtute. T. T. B.
Dulcis Christe. A. T. B.
Ego sum Resurrectio. A. T. B.
Ego sum qui sum. T. T. B.
O gloriosa domina. T. T. B.
Regina cœli. A. T. B.
Surgamus ergo. A. T. B.

RUFFO (Vincenzo), of Verona. Maestro di Cappella at Verona, 1554; Milan, 1563; Pistoia, 1574; Milan, 1580.

O who regards. a 3 (S. A. T.)	1074–7

SAMBONIER. (See *Chambonnières.*)

SANCES (Giovanni Felice). 1600–79. Born at Rome. Kapellmeister at Vienna from 1669.

Twenty Motetts from *Motetti*, 1638.

Ardet cor meum. Sopr. Solo. Scores	43, 48, 49
Audite me divini fructus. Bass Solo. Scores	43, 48, 1151
Conditor celi. Tenor Solo. Score	49

SANCES (Giovanni Felice)—*continued.*

Deus in adjutorium. S. and Bass.
Scores **43** (beginning only), **49, 1178**
Sep. **623–6**
Domine ne memineris. Two Sopranos. Score **49, 1178**
Sep. **623–6**
Dulcis amor. Bass Solo. Scores **43, 48, 1151**
Judica me. Two Sopranos. Scores **49, 1178**
Sep. **623–6**
Lætamini in Domino. Soprano Solo. Scores **43, 48, 49**
Laudemus viros. Two Tenors. Scores **49, 1178**
Magnificemus. S. S. Bass. Sep. **623–6**
O crux benedicta. A. T. B. Sep. **623–6**
O Domine guttæ. A. T. B. Sep. **623–6**
O Jesu mi dulcissime. S. S. A. B. Sep. **623–6**
Bass only **880**
O quam speciosa. Alto Solo. Score **49**
Plagæ Tuæ. A. T. B. Sep. **623–6**
Psallite Domino. Two Sopranos. Sep. **623–6**
Quemadmodum desiderat. Alto Solo. Score **49**
Solvatur lingua. Tenor Solo. Score **49**
Tota pulchra es. Alto and Tenor. Scores **49, 1178**
Sep. **623–6**
Vulnerasti cor. S. and Tenor. Sep. **623–6**

SAVAGE ( ).

Single Chant in C **1226**

SAVERY (John).

Te D. and Jub. in C. Organ and voice parts. (Tr. A. T. B., Dec. and Cant.) Sep. **1202**
Teach me O Lord. V.A. Organ and voice parts. (Tr. A. T. B., Dec. and Cant.) Sep. **1202**

SAVILE (Jeremy). Of the middle of the 17th century.

Fa la, without words. Tr. and B. only **598**

SAVIONI (Mario), of Rome. Singer in the Papal Choir from 1642. Published in 1660, 1676, &c.

Ten Cantatas for Soprano Solo **998**

Augellin che non.
Entro lo spatio.
Fuora del mio Regno.
Il tuo sonno.
Io pur ti dissi.
Maggio torna.
Ohimè Madre.
Oue scorre.
Se l'amar.
Volete altro.

SCARLATTI (Alessandro). 1659–1725.

OPERAS (I). Scores.

Il Flavio Cuniberto. Vocal and Instrumental parts. Score **989**
Gerone Tiranno di Siracusa, 1692. MS. written 1693. Score **990**
La Teodora Augusta. Score **991**

OPERAS (II). SEPARATE SONGS.

L'Aldimiro ovvero Favore per Favore, 1687.
Songs arranged for Soprano Solo with Basso. **955**
Chi l'alma m' ha tolta (also in 954). (Cf. B.M. Add. MS. 31506.)
Due vaghe pupille (also in 954). (Cf. B.M. Add. MS. 31506.)
Io non so se potrai fingere. Printed in *Thirty-six Arietta's. c.* 1753.
Se di Tisbe hauro la sorte. (Cf. B.M. Add. MS. 31506.)
Voglio amar chi mi disprezza. (Cf. B.M. Harley, 1265.) Printed in *Thirty-six Arietta's.*
[The following are found in the libretto of *L'Aldimiro*, but no complete score of the music seems to exist with which to collate them **955**
Amor vuolle cosi.
Chi t'intende O nume alato.
Del tuo cor tempri le pene.
È fanciullo il Dio.
È uanto crudele d'un alma.
Fantasmi orribili di gelosia.
Foglio lieve in cui (also in 954).
Forti Heroi la cui fè sol.
Fù guerriero.
Impiagami, tormentami (also in 954).
Piante voi.
Questa destra che maestra (also in 954).
Se il ciel vi concedesse.
Se pena s'inventa che avanzi.
Se tù credi che verace.
Sentirsi lo dare è un gusto.
Spade ultrici.
Spirto eccelso il cui valore (also in 954).
Tanto basti per farmi morire (also in 954).
Tra le straggi e le contese.
Un alma che amando.
Un vezzo, un guardo (also in 954).]
Dal Male il Bene, 1687. Songs arranged for Soprano Solo and Basso: collated with the Berlin Score.
Apri le luci amanti. (Printed in *Thirty-six Arietta's*) **955**
La gioia verace favella nel cor. (Cf. B.M. Harley, 1265) **955**

SCARLATTI (Alessandro)—*continued.*

S' Ape amante io giungo à suggere **954**
(Originally Tenor Aria in B♭.)

Tu ferito da miei sguardi **955**

[A setting of the words 'Diro il ver ma diro poco', found in the libretto, is not identical with the setting in the Berlin MS.]

Il Pompeo. 1683–4–8. Two Songs arranged for Soprano Solo with Basso **955**

Lusingami speranza (also in 954).
Tormentosa gelosia.

Gli Equivoci in Amore ovvero La Rosaura 1690.

Non dar piu pene O caro, arranged for Soprano Solo with Basso. (Cf. B.M. Add. MS. 31506) **954**

[The following songs are found in the libretto of *Flavio*, 1688, but none of the music is known to exist elsewhere, with which to collate them.

Nineteen Songs arranged for Soprano Solo and Basso **957**

Ad altri in braccio.
Al mormorio del pianto.
Ardo penando.
Chi l'impero hà su gl'affetti.
Chi vuole innamorarsi.
Cosi mi basta per non morir.
E in dubbio il core s'un bacio.
In amor son fortunata.
In quel volto.
Mio cor che sara con l'arco.
Non so amar chi non mi piace.
Nò, non viver penando.
Ogni stella ch' in Ciel ruota.
Partite, abbandonatemi.
Risorta la speme.
Scherza, ride, festeggia si.
Se nel soglio io poso il pie.
Spera mio cor chi sa.
Vengo a voi piaggie latine.]

[The following songs are found in the libretto of *La Rosmene ovvero L'Infedeltà Fedele*, 1688.

Ten songs from *Rosmene* arranged for Soprano Solo with Basso **957**

Amare è fingere di non amar.
Col freddo tuo velen ritorna.
Come cede la porpora all' oro.
Fiumicel ch' hor presto hor lento.
Lampo d'or che in istante.
O quanto hai da soffrir.
Perche amor vedea languire.
Se misero oggetto d'affanni.

SCARLATTI (Alessandro)—*continued.*

Son ferito e tu sei quell' arciera.
Spoglia esangue in marmi.
Four songs from *Rosmene* arranged for Soprano Solo with Basso **954**

Amor seconda il bel desir.
Di morir già non pauenta.
Già che Amor non fu bastante.
Se versasti da tuoi lumi.]

Serenata. 'Venere, Adone, Amore.' Serenata. a 3 v. con stromti e due Trombe. Score **992**

CANTATAS, ARIETTAS, &c., FOR SOPRANO SOLO.

A voi che l'accendeste. (*Dent*) **993**
Al fine ò Clori amata. (*Dent*) **993**
Aure, io son. (*Dent*) **993**
Come potesti **993**
Deh per mercè. (*Dent*) **993**
[This Cantata is elsewhere ascribed to Astorga.]
Dov' è Filli **993**
Lontan' dal idol mio. (*Dent*) **993**
Reggie Paludi, addio. (*Dent*) **958**
Tanto strano. (*Dent*) **993**
[Cara e dolce libertà, **958**, is printed as Scarlatti's in *Thirty-six Arietta's,* London, *c.* 1753. It is printed as Cesti's by Pignani in 1679 and should be assigned to him. A version of it as a Duet is printed by Hawkins, 1776 (IV, 94) as Cesti's.]

SEVERO DA LUCCA (Antonio), fl. at the end of the 17th century.

CANTATAS FOR SOPRANO SOLO.

Desiri partite **956**
Pensieri tacete **956**
Senti pur l'alma **956**
Sù la spiaggia **956**
Vieni ò mia cara **954, 956**

SHENTON (Richard).

Cantate Domino and Deus Misereatur in D, Organ part **1231**

SHEPHERD or SHEPPERDE (John). Magister Choristarum and Organist at Magdalen College, Oxford, 1542. Supplicated for the Degree of Mus. Doc. 1554. He is here called 'of the Chappelle,' an appointment not recorded elsewhere. (See 979–83.)

O God be mercifull vnto us. a 4. Organ part. **6**

MOTETS, &c. (The set **979–83** is imperfect, wanting the Tenor Book.)

Adesto nunc. a 6. Sep. **979–83**
Beata quoque. a 5. **979–83**

SHEPHERD or SHEPPERDE (John)—*continued.*

Beati omnes. a 5	979–83
Beatus auctor. a 8	979–83
Cetus omnes. a 5	979–83
Confitebor tibi. a 5	979–83
Cor vestrum (2 settings). a 6	979–83
Deo nostro. a 5, 'for men'. Entered twice	979–83
(As the parts are interchanged, this motet is complete.)	
Deus misereatur. a 5	979–83
Dilectissima. a 6	979–83
Esurientes implevit. a 5. (From a Magnificat.) *Burney.* Sep.	984–8
Et insulæ munera offerent. a 6	979–83
Fecerunt unanimes. a 5	979–83
Funde preces. a 5	979–83
Hec dies quam. a 6	979–83
Hic nempe mundi (2 settings). a 5	979–83
Hierusalem. a 6	979–83
Ibant magi. a 6	979–83
Ignis vibrante. a 7	979–83
In perpetuum. a 5	979–83
Judica me. a 5	979–83
Laudes Deo for 2 Tenors	45
Media vita. a 6	979–83
Noctis recolitur. a 8	979–83
Procedens a throno. a 5	979–83
Procedens a throno. a 6	979–83
Quia fecit mihi. a 4. (From a *Magnificat*)	45
Sabbatum Maria (2 settings). a 6	979–83
Salva nos (2 settings). a 7	979–83
Scandens tribunal. a 5	979–83
Sicut erat. a 3. (Probably from *Magnificat*)	45
Sicut locutus. a 4. (From a *Magnificat*)	45
Solemnis urgebat. a 6	979–83
Sumens illud. a 6	979–83
Te celorum (2 settings). a 6	979–83
Te eternum. a 6. (From a *Te Deum*)	979–83
Tu fabricator. a 6	979–83
Tui precatus. a 6	979–83
Verbum caro. a 6	979–83
Virgo cunctas. a 6	979–83

SHERLY ( ).

Pavin and Gallard for Lute	439

SIMMES (William). Of the early 17th century.

Awake fond thoughts. a 6 (wanting Bass)	56–60
Rise oh my soule. V. A. a 5 (wanting Bass)	56–60
Seven Phantazias. a 5 (Nos. 34–40). Sep.	716–20
The last of these (No. 40) for Organ	67

SIMONE (Pier). Late 17th century.
Dimmi O Ciel. Aria for Treble Solo **956**

SIMPSON or SYMPSON (Christopher). A 17th-century viol player, and writer on music. Died 1669.
Bass part of 26 pieces in suites, against the last of which is Mr. Sympson's name **1021**
Treble part of 21 pieces, against the last of which is Mr. Sympson's name **1027**
(Probably all are by Simpson.)
Two Grounds in C for instruments. Bass and Ground only **1183**

SMITH (Robert). Said to have been one of Capt. Cooke's first set of Chapel Royal boys, 1660. Words of Anthems by him are in *Clifford*. A Robert Smyth was Musician in Ordinary for the Lute, 1673, till his death in 1675. (See *The King's Musick*.)
O Time thy wings. A Dialoug between Philander, Time, and Death. a 3. Score **23**

INSTRUMENTAL MUSIC.
Four short pieces in B♭. Treble and Bass **90–1**
Seven tunes for violin. Treble only **362**
Eleven tunes (or perhaps sets of tunes). Treble only **361**
Sixty-one pieces for 2 Violins and Bass, wanting 1st violin, including 50 unnamed pieces, 2 Gavots, 1 Almaine, 5 Corantoes, 1 Jigg, 1 Saraband, and 1 Ground **1025–7**
Brawls, &c., for strings, including **1183**
(i) Ground in B♭. (also in 1025–7) for 2 Violins and Bass.
(ii) Chaconne in B♭. 1 Violin only.
(iii) 'Mr. Rob. Smith's Brawls in De sol re.' 5 Tunes (3 in D ma., 2 in C ma.) for 2 Violins and Bass.
(iv) Tunes 'made in Oxford'. 1 Violin only, of which 3 are in F ma. (including Minett and Jigg) and 3 in A ma.
(v) 'Mr. Smith in C fa utt', 6 tunes; and 2 in D mi. for 1 and 2 Violins, Va., and Bass. The 2 Violin and Va. parts wanting for No. 5 in C.
(vi) Four tunes in G mi. and 2 in B♭ for 1 and 2 Violins, Va. and Bass.
Piece for Harpsichord **1003**

SMITH ( )? Robert.
Two single Chants. a 4. Score **48**

SORIANO (Francesco). Born at Rome, 1549. Chapel Master in several churches at Rome; head of the Choir of St. Peter's, 1603. Died about 1621.
Ye prysenors poore lifte up your hartes. a 3. **1074–7**

SOUPER ( ).
Double Chant in A **1226**

SPENCER (J.)

Two Double Chants **1226**

SPENCER (William). His name is on the fly-leaf of **361**, as owner (?).

One tune for Violin. Treble only **362**

Perhaps William Spencer is the 'W. Sp.', whose name is given as composer to songs from Charles Davenant's *Circe*. Treble and Bass instrumental parts only **90–1**

Come every Demon.

Lovers who to their.

['Last night when all the Village slept' (Bass only) may also be from *Circe*, and the following which have no composer's initials (Bass only):

Young Phaon.

Maids in wishes.

Piece without words.]

SPONTANO (Bartolomeo). Probably Spontoni is intended. Chapel Master of the Cathedral of Verona. Died after 1588.

O my sad soule. 2 parts only **740** and **742**

SPORTONINO? (Marc'Antonio). If this name is correctly deciphered, it is otherwise unknown.

Doue uai pensier. Cantata for Soprano **946**

Pensier che uoi. Cantata for Soprano **951**

STAGGINS (Nicholas). Mus. Doc. Master of the King's Band, 1682; first Professor of Music at Cambridge. Died 1705.

Two tunes for violin. Treble only **361**

One tune for violin. Treble only **362**

STANLEY (Charles John). Mus. Bac. Born 1713. A distinguished blind Organist. Master of the King's Band, 1779. Died 1786.

My strength. V. A. Organ part in D **1233**

Fragment of opening solo transposed to F **22**

STOKES (Thomas).

The Stocking. Cantata, begins 'Sylvia whose eyes'. (Printed in the 18th century.) **1111**

STONARD (William). Mus. Bac. Oxon., 1608. Organist at Christ Church. Died 1630.

Magnificat and Nunc Dimittis in D. Organ part **1227**

STONE (John).

'Hye Landers March' for Harpsichord **1175**

STRABRIDGE (John). A 16th-century writer.

Sabatum Maria. Motet a 5 (wanting Tenor Book) **979–83**

STRADELLA (Alessandro). Born about 1645. Died 1682.

MOTET.

Benedictus Dominus. a 2. (S. A.). Score **1206**

CANTATAS.

Ardo, sospiro. a 2. (S. B.) **997**
Chi hauesse. Soprano Solo **948**
Da Filinda. Soprano Solo **948**
Figli del mio cordoglio. Sopr. Solo **952**
Fulmini quanto. a 2. (S. B.) **997**
La ragion m'assicura. a 2. (S. B.), with Instruments. Score **48**
Quando mai ui stancherete. Sopr. Solo **952**
Sopra un' eccelsa. Bass solo **48**
(Elsewhere called *Il Nerone*. Printed by Lonsdale, edited by Molique.)

STRIGGIO (Alessandro). Born at Mantua about 1535; in the service of Cosmo de' Medici at Florence. Died at Mantua in 1587.

'Il Ciccalaméto di Donne.' a 7 **1155–61**

Pt. I. Nella uaga stagion. a 4.
Pt. II. Bvon giorno belle donne. a 7.
Pt. III. Ho udito. a 7.
Pt. IV. Il Gentilhuom. a 7.
Pt. V. Orsu stendiamo. a 7.

From *Il Cicalamento delle Donne al Bvcato, et la Caccia di Alessandro Striggio* [&c.], Venice, 1567.

STROGERS (Nicholas) or Strowgers.

Esurientes implevit. a 3. (S. S. B.)
Sicut locutus est. a 2. (S. B.) **45**
(Fragments of a Magnificat.)
Non me vincat. a 5 **984–8**
Service. a 4. *Barnard.* Venite (Bass only), Te D., Ben., Ky., Creed, Magn., and N. Dim. Organ part **1001**
Without Venite. Score, without words **1002**
Organ part **6**
Te D., Ben., Mag., and N. Dim. only. Organ **1227**
A doleful deadly pang. Soprano Solo, with accompt. for instruments. a 5. Sep. **984–8**
Three In Nomine's. a 5. Sep. **984–8**
Two In Nomine's and a piece 'vpon ut re my fa soul la' for Organ **371**
(The name is difficult to read against the 2 In Nomine's, and is not certain.)

STROUD (Charles). Born about 1705. Child of Chapel Royal; Organist of Whitehall Chapel. Died 1726.

Hear my prayer O Lord. *Page.* A. T. B. only. Sep. **1220–4**
Organ part **1229**

STUBBS (Simon). A contributor to Ravenscroft's *Psalter*, 1621.

Father of Love. a 5. Bass wanting **56–60**

SWEELINCK (Jan Pieterszoon). Born 1562. Organist at Amsterdam. Died 1621.

Fantasia aīs discantus super vt re mi fa sol la **1113**

The end part (wanting beginning) also in **1003**

(This is printed on p. 25 of the Organ music, vol. i of the *Collected Works*; also found in the *Fitzwilliam Virginal Book*, ii. 26.)

TALLIS (Thomas). 'Organiste of the queenes chappelle.' 'Mortuus est 23 Nouembris. 1585. Sepultus Grenouici in Choro Ecclesiæ parochialis,' is written in **984–8**. An earlier entry in the same set is:—'Talis es et tantus Tallisi musicus, vt si fata senẽ auferrent musica muta foret'; also elsewhere:—'Tallisius magno dignus honore senex.'

MOTETS, &c.

(The set **979–83** wants the Tenor Book. The Motets marked with an asterisk are printed in *Cantiones quae ab argumento sacrae vocantur . . .* 1575.)

Adesto nunc. a 5. **979–83**

De lamentacione. a 5 **979–83**

Domine quis. a 5 **979–83**

*Facti sunt Nazaræi. a 5 **984–8**

Gaude gloriosa. a 6 **979–83**

The 3-part opening of the same **45**

Hec deum celi. a 5 **979–83**

Incipit lamentacio. a 5 **979–83**

*In manus tuas. a 5. Score (unfinished), without words **10**

Laudate Dominum. a 5 **979–83**

Magnificat (*Et exultavit*). a 5 **979–83**

Miraculum videte. a 6 **979–83**

*O sacrum convivium. a 5 **984–8**

(See *I call and cry*.)

O salutaris. a 5 **984–8**

Quidam fecit. a 6 **979–83**

*Sabbatum dum transisset. a 5 **979–83**

*Salvator mundi. a 5 **984–8, 10**

*Salvator mundi. a 5 (another) **984–8, 10**

Salve intemerata. a 5 **979–83**

Solemnis urgebat. a 5 **979–83**

Tu fabricator. a 5 **979–83**

Variis linguis. a 7 **979–83**

[A 'Sabbatum Maria' is ascribed to 'Tallis alias Johnson' in the Tenor book with the plain song part, **987**. In **984** and **985**, to Johnson (I), q. v.]

TALLIS (Thomas)—*continued.*

SERVICES, &c.

Morning and Evening Service. 'First Service.' a 4. *Barnard, Boyce,* &c. Te D., Btus., Ky., Creed, Mag., N. Dim. Score **1002**
Short Score without words **525**
Tenor voice only **440**
Organ **437, 438, 1001**
The same with Sanctus inserted on slips. Sep. A. T. B. only **1220–4**
The same with Sanctus. Organ parts **88, 1231**
The same with Venite and Offertory Sentence, 'Not every one.' Organ **6**
Sanctus of same. Organ **437**
Tenor only **440**
The same. Unfinished Score (beginning of Te D. only) **9**
Te Deum (F). a 5. Organ part **1001**
Single Chant **1226**
Preces and Psalms and Responces. *Barnard.* Sep. A. T. B. (Cant. and Dec.) **1220–4**
Bass Decani only **1148**
(The Psalms are :—
(1) Ps. cxix. Second Part. Wher with all shall a young man.
(2) Ps. cxix. Third part. O doe well unto thy servant.
(3) Ps. cxix. Fourth part. My soul cleaueth.)
(The Preces and Responses are in Jebb i, 141–2.)
Preces and Responses. Organ part (without inner parts) as in Lowe's *Short Direction,* 1661 **437**
Preces with Venite, Responses, and Litany. a 4. Score **48**
'Mr. Thomas Tallis his Litany-service, For men.'
'No need of a second Countertenor, if there be boys to sing his part 8 notes higher.'
(Jebb i, 21, 25.)
Preces, Psalm tune, Responses, a 4 ; Litany, a 5. Score **9**
(Jebb i, 33, 46.)
Preces, Responses, Latter Suffrages and Litany. Single voice part **1015**
Litany. a 5. Sep. **510–15**
(Agrees in the main with **9**, but not altogether.)
Litany. Sep. A. (imperfect) T. B. only **1220–4**
(Not in Jebb ; agrees in the main with **9**, but not in Alto voice.)
Litany. Organ part. **88**

ANTHEMS, &c.

All people that on earth. Full Anthem. Sep. A. T. B. only **1220–4**
All people that on earth. For Aldrich's adaptation see under *Aldrich.*

TALLIS (Thomas)—*continued.*

Blessed be thy name. a 5. *Barnard.* Organ **1001**
(Adapted from *Mihi autem nimis* in *Cantiones*, 1575.)
Come Holy Ghost. (Veni Creator). *Parish Choir.* Sep. A. and B. only **1220–4**
Organ part **1229**
Discumfit them O Lord. a 5. Organ **1001**
(Adapted from *Absterge Domine* in *Cantiones*, 1575.)
I call and cry. a 5. *Barnard*, &c. Sep. A. (imperfect), T. B. only **1220–4**
Short Score without words **525**
Score **11**
Organ parts **6, 15, 47, 88, 1001, 1230, 1234**
(Adapted from *O sacrum convivium*, q. v.)
I look for the Lord. a 5. See under *Aldrich.*
If ye love me. a 4. *Day*, 1560 and 1565, &c. Organ **6**
O thou God allmightie. a 4. Organ **1001**
Out from the depe. a 4. Organ **6**
Teach me thy way. Organ **1001**
With all our hearts. a 5. *Barnard.* Score **11**
Short Score without words **525**
Organ parts **47, 1230**
(Adapted from *Salvator mundi*, No. I, q.v.)

INSTRUMENTAL.

Two pieces for the Organ. 'Gloria tibi Trinitas ij parts on a rownd tyme'; and an unnamed piece. **371**
Unnamed piece **1034**

TAVERNER (John). 'Of cardinall wolsayes chappell who died at bostone and there lieth.' 'Homo memorabilis.' (Notes in **981** and **983.**) Master of the Children of Cardinal College, Oxford.
(N.B.—The set **979–83** is imperfect, wanting the Tenor Book.)

Mass. a 6. 'Gloria tibi Trinitas' **979–83**
Te Deum. a 5. **979–83**
Fragments of a Magnificat **45**
Esurientes implevit. a 4.
Et semini ejus. a 4.
Quia fecit mihi. a 4.
Sicut erat. a 3.
Sicut locutus. a 3.
Ave dei. a 5 **979–83**
Christe Jesu. a 5 **979–83**
Dum transisset. a 5 **979–83, 984–8**
Ecce mater. a 2 **982**
Gaude plurimum. a 5 **979–83**
Mater Christi. a 5 **979–83**

TAVERNER (John)—*continued.*

O splendor gloriae. a 5 **979–83**
(The second part of this is by Dr Tye.)
Sabbatum Maria. a 5 **979–83**
Traditum militibus. a 3 **45**

INSTRUMENTAL MUSIC.

Quemadmodum. a 6 (without words) **979–83**
In Nomine for Organ **371**

TAYLER or TAILER ( ). A 16th-century writer; perhaps John Tayler, Master of the Children of Westminster. *c.* 1562.

Christus resurgens. a 6 **984–8**

TAYLOR (C.). Perhaps Charles, who contributed to Henry Playford's *Theatre of Music* (1685).

Cantate Jehovæ for 2 Sopr. and Bass. Sep. **623–6**

TAYLOR (Daniel). There was a singing-man of Westminster of this name in 1625 (see *The King's Musick*). Buried April 1643 (*Westminster Abbey Registers*).

Sing wee merely. Anthem a 6. Bass part only **1219**
Appollo did in musick's art. Alto voice part **1219**

TAYLOR (Miss E.). Pupil of Crotch, Organist of Kingston.

Seven chants **1143**

TAYLOR (John). Son of Robert T., whom he succeeded as Musician for the Viols and Voices in 1637. (See *The King's Musick.*)

Aire; Aire, Almaine and Serrabrand in C. Bass part only **1022**

TAYLOR (Robert). Musician for the Lutes and Voices to Charles I. Died 1637. (See *The King's Musick.*) Perhaps the same as Robert Tailour, who published *Fifti Select Psalms of David* in 1615.

Goe my flocke. Treble Solo **439**
I never laid me down. Treble Solo **439**
Two Almaines for Three Liero Violls. Sep. **725–8**

TENAGLIA (Antonio Francesco). A Florentine, who lived in Rome: see *Eitner.*

Non diamo in barzellette. Soprano Solo **947**

THORNOWITZ (Henry).

Almande, Courante, Menuet, Air Amor, Air Cross, for Harpsichord **1142**

TOLLETT or TALLETT (perhaps Thomas).

Mr. Tallett's Tunes in the Play call'd *The Cheats, or the Canting Astrolleger*; for strings. a 4. Vo. 1 and 2, Va., Bass. Overture, Bore, Horn-Pipe, Scotch Tune, Aire, Entre, Jigg, Chacone. Sep. **944**

(Probably John Wilson's Comedy, *The Cheats*, written 1662.)

Mr. Tollett's Tunes. a 4. Va. and Bass parts only. (1) Overture and 6 tunes. (2) Overture and 9 tunes. Sep. **351–2**

TOLLIT (George). A George Tollet contributed to Playford's *Division Violin*, 1685. One of the name appears among the Dublin City Music in 1669. (See *Int. Mus. Ges., Sammelbände* 1909–10, p. 33.)

Tunes, &c., for Strings. a 4 (Vo. 1 and 2, Va., Bass) **1183**

(The name or initials of George Tollit appear on the pieces numbered 10, 12, 13, 18, 30; but others are probably by him.)

Ground in D for strings. Vo. 1 and Bass only **1183**

TOLLIT (Thomas). This name appears in the Dublin City Music in 1669, 1678, 1688. One of the King's musicians 1693 to 1696 (*The King's Musick*). Published (with John Lenton) *A Consort of Musick in three parts*, 1694; and wrote *Directions to play on the French Flageolet.*

Tunes for strings. a 4 (Vo. 1 and 2, Va. and Bass) **1183**

(The Va. part is missing to No. 28, and from 31 to end.)

The name or initials of Thomas Tollit appear on the pieces numbered 19, 20, 21, 22, 31, 38, 41, 50, 51, 55; but others are probably by him, as these pieces seem to be often arranged in suites.)

TOMASI (Biasio), of Comachio, in the Roman States, where he was organist in 1611 and 1615.

Motets, a 4, from *Motecta*, opus sextum, 1635. Basso continuo only **880**

Kyrie (Lettanie B. V.).
O Maria.
Quasi cedrus.

TOMKINS (Thomas). Mus. Bac., 1607; Organist of Worcester Cathedral and of the Chapel Royal, 1621. Died 1656.

Service in C. The First Service printed in *Musica Deo Sacra*, 1668.

Venite (T. and B. only). Sep. **1220–4**

Mag. and N. Dim. Organ part **88**

The same transposed into G. Te D., Btus., Mag., N. Dim., Ky., Creed. Organ part **437**

TOMKINS (Thomas)—*continued.*

Service in D. a 4. The Second Service printed in *Musica Deo Sacra*. Te D., Jub., Ky., Creed, Mag., and N. Dim. Score **1002**

The same, without Ky. and Creed. Organ part **1227**

ANTHEMS.

Those marked * are printed in *Musica Deo Sacra*, 1668.

*Above the stars. V. A. Sep. A. T. B. only **1220–4**

*Blessed be the Lord. V. A. Sep. A. T. B (1 and 2) only **1220–4**

Deere Lord of life. a 6. Sep. **61–6**

It is my well beloved's voice. a 6. Treble voice part only, incomplete **62**

Know you not. 'Prince Henry his Funerall Anthem.' Cantus only **61**

Organ part **702**

Voice parts. Treble (unfinished), **698**; Tenor **700**

2 Contra Tenor (unfinished), **704**; Bass **706**

*O Lord let me know. V. A. Sep. A. T. B. only **1220–4**

*Thou art my King. V. A. Sep. A. T. B (1 and 2) only **1220–4**

Organ part (2 versions) **6**

Organ part **1001**

*O pray for the peace. V. A. Sep. A. T. B (1 and 2) only **1220–4**

Four pieces for Virginal. Pavan, Almaine, and two unnamed pieces (59 and 61) **1113**

(The Pavan is found in *The Fitzwilliam Virginal Book*, ii, 51.)

TRABATONE (Egidio). Organist of St. Vittore in Varese; fl. 1628–38.

Motets a 4 from *Concerti a 2, 3, e 4 Voci*, Libro Secondo, 1629. Basso continuo only **880**

Dicite nobis.
In celis hodie.
Kyrie eleison (Lit. B. V. Mariæ).
Lætis nunc mentibus.
Laudate Dominum.
Qui habitatis.

TRAVERS (John). Organist of the Chapel Royal. Died 1758.

Single Chant in E **1226, 1229**

TRESURE (Jonas).

Five pieces for Harpsichord **1236**

(1 unnamed, 2 Courants, Courant 'variola', Ayre.)

TUCKER (Rev. William). Priest and Gent. of Chapel Royal, and Minor Canon and Precentor of Westminster, 1660. Died 1679

O give thanks. a 5. *Page.* Short score, without words **525**

Bass part only (twice entered, once 'false') **1012**

Sep. parts. A. T. B. only **1220–4**

TURNER (William). 1651–1740. Chorister of Ch. Ch. Oxford; afterwards Child and Gentleman of the Chapel Royal. Mus. Doc. 1696.

Thus mortals must submit. Sopr. Solo. Printed in *Harmonia Sacra*, 1688 **350**
Air (Treble and Bass, without words) **1154**
Sixteen Single Chants and one Double Chant **49**
(The 16th is the single chant in A generally given to H. Purcell.)
Four Single Chants (3 of them are in **49** and one in **1229**) **48**
Two chants (one of which is Turner's First in **48**) **1229**
Two chants doubtfully ascribed to Turner **1226**
(One is by Aldrich; the other, 'alias Green', is printed as H. Purcell's by Hullah, and in the *Parish Choir*.)

TWIST (John). One of the Musicians in Ordinary for the Violin, 1671–87.

Twelve short pieces for instruments. 1 Violin part only **1183**

TYE (Christopher). Mus. Doc. Organist of Ely. Died 1572/3.

MOTETS, &c.

(The Set **979–83** is imperfect, wanting the Tenor Book.)

Ad te clamamus exules. a 5 **984–8**
Ave caput. a 3. (Part of a longer work) **45**
Cantate Domino. a 6 **979–83**
Et cum pro nobis. a 5. Pt. II of Taverner's *O Splendor gloriæ*, q. v. **979–83**
Miserere mei Deus. a 5 **979–83**
Omnes gentes. a 5 **984–8**
Peccavimus. a 7 **979–83**
Quæsumus omnipotens. a 6 **979–83**
Quia fecit mihi. a 4. (From a Magnificat) **45**
Tellus flumina. a 3. (Part of a longer work) **45**
Unde nostris. a 4. (From a longer work) **45**

ANTHEMS, &c.

Blessed are all they. a 4. Organ part **6**
Christe rising. Pt. I / Christe is risen. Pt. II } a 6. Sep., wanting Bass **56–60**
Giue almes. a 4. Organ part **88**
Haste thee O God. a 4. Printed by *Barnard*, &c., as by Shepherd. Organ parts **6, 88**
I lifte my hearte. a 5. *Barnard*. Sep., wanting Bass **56–60**
I will exalt thee. Pt. I / Sing unto the Lord. Pt. II } a 4. *Barnard*, &c. Score **48**
Organ part **1230**

TYE (Christopher)—*continued.*

O God be mercifull. a 4. *Barnard.* Organ part **6**
Save me O God. a 4. Organ part **6**
To Father Sonne and Holy Ghoste. a 5. Sep., wanting Bass **56–60**

INSTRUMENTAL MUSIC, IN NOMINES, &c.

Ascendo. a 5 **984–8**
In Nomine. a 5 **984–8**
Madonna. a 5 **984–8**
The same, for organ **371**
Rubum quem. a 5 **984–8**

VALLET (Nicholas). A French lutenist; settled in Amsterdam about 1614.

Tanneken. a 2. (Instrumental piece) **1013–5**

VECCHI (Orazio), of Modena. Born *c.* 1551. Chapel Master at Modena, 1596. Died 1605

Clorinda. Madrigal a 5. Without words. Sep. **404–8**
Score **2**
Short scores **67, 436**
(Clorind' hai vinto, from *Madrigali a cinque voci*, Libro primo, 1589.)
Do not tremble. Madrigal a 5, from Morley's *Collection*, 1598. Score without words **33**
(Tremolauan le frondi, from *Madrigali*, 1589.)
The white delightfull swanne. Madrigal a 5, from Yonge's *Musica Transalpina*, 1597. Score, without words **33**
(Il bianco e dolce cigno, from *Madrigali*, 1589.)

VENOSA (Carlo Gesualdo, Prince of). Born in the middle of the 16th century; still living in 1613.

Madrigals a 5, from the Prince of Venosa's First Four Sets of 5-part Madrigals. Sep. **510–4**

(3) Ahi dispietata.
(1) All' apparir.
(2) Baci soaui.
(1) Candida man.
(1) Caro amoroso.
(1) Che sentir.
(3) Deh se già.
(3) Del bel de bei.
(3) Dolcissimo sospiro.
(4) Ecco morirò (Pt. I).
(4) Ahi già mi discoloro (Pt. II).
(1) Hai rotto e.
(3) Languisco e moro.
(4) Mentre gira.
(2) Mentre Madonna (Pt. I).
(2) Ahi troppo (Pt. II).
(4) Moro e mentre (Pt. I).
(4) Quando ed lui (Pt. II).
(1) Non mi togl' il.
(4) Questa crudele.
(4) Sparge la morte.

Madrigal a 5. Beltà poi che. From the 6th Set of Madrigals a 5. Score, without words **21**

VENOSA (Carlo Gesualdo, Prince of)—*continued.*

The Basso Continuo part of the Pr. of Venosa's 5-part Madrigals, Books I, II, and IV. Without words **880**

Book I.

Caro amoroso.
Ma se tal'.
Hai rotto, e.
Se per lieve.
Che sentir.
In piu leggiadro.
Se cosi dolc' è 'l.
Ma s'averrà.
Se taccio.
O com' è gran.
O mio soave ardore.
Sento che nel.
Non è questa.
Ne tien face.
Candida man.
Da l'odorate spoglie.
E quell' Arpa.
Non mai non.
All' apparir.
Non mi togl' il.

Book II.

Baci soavi.
Quant hà.
Madonna io.
Com' esser può.
Gel' hà Madonna.
Mentre Madonna.
Ahi troppo.
Se da si nobil.
Amor pace.
Si gioioso.
O dolce mio.
Tirsi morir.
Frenò Tirsi.
Mentre mia.
Non mirare.
Questi leggiadri.
Felice primavera.
Danzan.
Son si belle.
Bell' angioletta.

Book IV.

Luci serene.
Tall' hor.
Io tacero.
In van dunque.
Che fai meco.
Questa crudele.
Hor ch' in gioia.
O sempre crud'.
Cor mio deh.
Dunque non.
Sparge la morte.
Moro e mentre.
Quando di lui.
Mentre gira.
A voi mentre.
Ecco moriro.
Ahi già mi.
Arde il mio cor.
Se chiudete.
Il sol qual' hor.
Volgi mia luce.

VENTURI (Stefano). Published between 1592 and 1598.

As Mopsus went. Madrigal a 5. From Morley's *Collection*, 1598. Score without words **33**

VICARY ( ).

Single Chant in A **1226**

VINCENTI (Alessandro), of the second half of the 17th century.

Io mi sento. Cantata a 2 for 2 Sopr. **14**
Vano è il desio. Cantata a 2 for 2 Sopr. **14**
(The first has the name in pencil only.)

VINCENTIO ( ). This may be the 'master composer' whom Pepys heard in London in February 1666/7. ? The same as the above.

Voglio amarvi luci. Song for Sopr. **350**

VIOLINO (Carlo del). See under *Carlo.*

VITALI (Angelo), of Modena. A writer of the second half of the 17th century.

Confitebor tibi. Motet for 3 v. (2 Trebles and Bass), with parts for '2 violini, 2 viollette, e violone'. Score **765**

W. (M.)

Seventeen Chants **1226**

WALKLEY (here also spelt Wakeley), probably Anthony Walkley, 1672–1717. Organist of Salisbury.

Service in F. Te D., Jub., Sctus., Ky., Creed, Mag., N. Dim.
Sep. A. T. B. only **1220–4**
Organ part **1229**
The same, without Sctus., Ky., and Creed. Organ **1232**

WALOND (William). An Oxford organist who took his Degree of Mus. Bac. in 1757 from Ch. Ch. Or else, perhaps, the organist of Chichester, 1794–1801, died 1836, who may have been son to the former.

Cantate Domino and Deus misereatur in E♭. Organ part **1228**

WARD (John). Published a Set of Madrigals in 1613, dedicated to Sir Henry Fanshawe, to whose household he was attached.

ANTHEMS.

How longe wilt thou forgett. V. A. a 5, Bass wanting **56–60**
Let God arise. V. A. a 5 (for 2 Basses). *Barnard.* 2 copies, one transposed. Sep. **61–6**
Sep., wanting one Bass **56–60**
Sep. A. T. B. (1 and 2) only **1220–4**
Organ parts **6** (unfinished), **67**
Praise the Lord O my soule, O Lord. V. A. a 6 (for 2 Basses). Wanting one Bass. Sep. **56–60**

WARD (John)—*continued.*

Praise the Lord O my soul and all. V. A. Ps. ciii in 5 portions; a 3 (S. A. B.). Sep. **61–4–6**
Organ parts **67, 1215**
(1) Praise the Lord.
(2) The Lord executeth righteousness.
(3) For looke how high.
(4) The daies of man.
(5) The Lord hath prepared.

Madrigals and Sacred Part-Songs.

Cruell unkinde. a 5. Wanting Bass **56–60**
Downe caytive wretch. Pt. I } a 5. Wanting Bass **56–60**
Prayer is an endlesse. Pt. II }
Downe in a dale. a 5. Wanting Bass **56–60**
If heav'ns iust wrathe. 'Passions on the death of Sr. Hen. Fanshawe.' a 6. Wanting Bass **56–60**
My breast I'le sett. a 5. Wanting Bass **56–60**
No obiecte dearer. 'Passions on the death of Prince Henry.' a 6 **61–6**
Wanting Bass **56–60**
Organ part **67**
This is a joyfull, happy holy day. (On the birth of a Prince.) a 6. Wanting Bass **56–60**
Well sounding pipes. Pt. I. } a 6. Wanting Bass **56–60**
As sharps and flats. Pt. II. }

Instrumental Pieces.

Fancies a 4. Six Fancies a 4. Sep. **459–62, 397–400**
Score **2**
Organ part **436**
The 1st and 2nd also in **473–8**; the 5th, 4th, and 2nd are also in **517–20**; the 6th in **423–8.**
Fancies a 5. Eleven Fancies a 5. **468–72**
Of these the 1st, 3rd, 9th, and 11th are in Score in **44**
The 10th is in **473–8.**
All but the 8th. Sep. in **404–8**; in Score in **2**; and Organ part **436**
Fancy a 5, called 'Cor mio'. Sep. **423–8, 473–8, 404–8**
Score, **2**; Organ part **67, 436**
Fancies a 6. Nine Fancies and 2 In Nomines a 6. Sep. **423–8**
Of these the Fancies numbered 6, 7, 8, 10, 11, and 29, and the 2 In Nomines are also Score **2**; sep. **404–8**
Fancy No. 29 and In Nomines 12 and 13. Organ part **436**
In Nomine 13. Sep. **473–8**
Fancies. No. 7 and 29. Score **44**

WARROCK or WARWICK (Thomas). Organist of Chapel Royal, 1625; and Musician for the Virginall up to Lady Day, 1642.

I lifte myne eyes. Anthem a 5. Wanting Bass. Sep. **56–60**
Oh God of my salvation. Anthem a 5. Wanting Bass. Sep. **56–60**

WATTON (Robert).

Single Chant for *Venite* **437**
Another Single Chant **437**

WEBB (R.). Perhaps the Rev. Richard Webb, Minor Canon of St. Paul's, 1808.

Two Chants **1226**

WEBSTER (Maurice). Musician to James I and Charles I. Died 1635. Compositions by him are printed in Thomas Simpson's *Taffel Consort*, Hamburg, 1621.

An Eccho (in 3 parts) for 2 Trebles and Bass. a 3. Sep. **379–81**
Another Setting of this Eccho, sep. **367–70**
Pauan and 3 Almaines. a 4 **367–70**

WEELKES (Thomas). Mus. Bac. Organist of Winchester College and of Chichester. Died 1623.

Alleluiah I heard a voyce. Salvation and glory. F. Anthem a 5. Wanting Bass **56–60**
(This is often catalogued as Alleluiah, Salvation.)
Gloria in excelsis Deo, synge my soule to God the Lorde. F. Anthem a 6. Wanting Bass. Sep. **56–60**
Hosanna to the sonne. F. A. a 6. Wanting Bass. Sep. **56–60**
Lorde to thee. F. A. a 5. Wanting Bass. Sep. **56–60**
Oh Jonathan. F. A. a 6. Wanting Bass. Sep. **56–60**
O Lord God almightie. F. A. A. T. B. only **1220–4**
Organ part **1001**
O Lord grant the kinge. *Barnard.* Organ part **1001**
Bass voice part only **1012**
When David heard, Pt. I. / Oh my sonne Absalom, Pt. II. } F. A. a 6. *Mus. Ant. Soc.*
Sep., wanting Bass **56–60**
Te Deum and Jubilate. a 4. Organ part **437**
Magnificat for Verse and Chorus. Organ part **88**
The Kery and Creed. Organ part **88**

WEELKES (Thomas)—*continued.*

Fourteen Ballets and Madrigals, a 5, from the collection printed in 1598. Score without words **33**

Give me my heart.
Say daintie dames.
Phillis goe take thy pleasure.
In pride of May.
Now is the bridals.
Sing Shepherds after me.
Lady your eye.
We shepherds sing.
I love and have my love regarded.
Come clap thy hands. Pt. I.
Phillis hath sworn. Pt. II.
Farewell my joy.
Now is my Cloris.
Unto our flocks.

The whole contents of Weelkes's 'Madrigals of 5 and 6 parts', 1600. Score without words **33**

Ten Madrigals of 5 parts.

Cold winter's Ice.
Now let us make.
Take heere my heart.
O care thou wilt (Pt. I).
Hence care, thou art (Pt. II).
See where the maides.
Why are you Ladyes. Pt. I.
Harke, harke, I heare. Pt. II.
Lady the birds.
As wanton birds.

Ten Madrigals of 6 parts.

Like two proud armies.
When Thoralis delights.
What have the gods (Pt. I).
Mee thinkes I heare (Pt. II).
Three times a day.
Mars in a furie.
Thule the period (Pt. I).
The Andalusian Merchant (Pt. II).
A Sparow hauck proud.
Noell, adew.

From *Ayeres or Phantasticke Spirites* (1608), here written for Single Voice **439**

Fower armes, to neckes.
Ha ha this world doth pass.
Late in my rash accountinge.
The nightingale.

From *Madrigals to 3, 4, 5, and 6 Voyces*, 1597, with new words.

The greedy wretch. a 3. (Cease sorrows now.) Sep. **739, 741, 743**

The worldly man. a 4. (Our country swains.) Sep. **1074–7**

WELDON (John). 1676–1736. Organist of New College, Oxford. and of the Chapel Royal.

Hear my crying. *Boyce.* Organ part **1230**

In thee O Lord. *Boyce.* Organ parts **1230, 1234**

*I will lift up mine eyes. *Page.* Organ part **1233**

O how pleasant. Treble voice part only **683**
Organ part **1235**

* Printed in Weldon's *Divine Harmony, Six Select Anthems.*

WELDON (John)—*continued.*

†O Lord rebuke me not. Organ part **1235**
*O praise God in his holiness. *Parish Choir.* Organ parts, **1226**; twice in **1230.**
*O praise the Lord. *Parish Choir.* Organ part **1226, 1230**
†Thou art my portion. Organ part **1233**
The wakeful nightingale. Tr. voice only. (Engraved by Cross, *c.* 1700) **389**
'A sett of tunes' in D mi. Overture, Minuet, Almain, Corant, and Canon 'Two in one on a ground'. Sep. Instr. parts. 1 and 2 Violin, Bass **479, 480, 482**

* Printed in Playford's *Divine Companion*, 1701.
† Printed in Weldon's *Divine Harmony, Six Select Anthems.*

WERT (Giacches de). *c.* 1536–96. Maestro di Cappella at Mantua.
Like flowers we spring. S. and A. only **740, 742**

WHYTBROOKE. A contributor to Day's *Certain Notes*, 1560.
'Hugh Ashton's Maske.' a 4, wanting Bass **979–83**
Probably a composition on this ground by Whytbrooke whose name is attached to the contra tenor part.

WHYTE or WHITE (Robert). Organist successively of Ely, Chester, and Westminster Abbey. Died 1574.

MOTETS.

Ad te levavi. a 6. Sep., wanting Tenor **979–83**
Appropinquet deprecatio. a 5. Sep. **984–8**
Deus misereatur. a 6. Sep., wanting Tenor **979–83**
Domine quis habitabit. Three settings. a 6. Sep., wanting Tenor **979–83**
Domine non est. a 6. Sep., wanting Tenor **979–83**
Domine non est. 4-part opening of the same **45**
Sicut ablactatus. a 4, from the same **45**
Exaudiat te. a 5. Sep. **984–8**
Justus es domine. a 5 **984–8**
Lamentations. a 5. Sep. **979–83, 984–8**
Heth: peccatum peccavit. Caph: O omnis populus.
Teth: Sordes ejus. Lamed: O vos omnes.
Jod: Manum suam. Mem: De excelso.
Jerusalem convertere.
O vos omnes. a 4. Fragment of the same **45**
Lamentations. a 6. Sep., wanting Tenor **979–83**
Heth: peccatum peccavit. Caph: O omnis populus.
Teth: Sordes ejus. Lamed: O vos omnes.
Jod: Manum suam. Mem: De excelso.
Jerusalem convertere.
Peccatum peccavit. a 3. Fragment of the same **45**

WHYTE or WHITE (Robert)—*continued.*

Magnificat (fragments) **45**
Et sanctum nomen. a 3.
Quia fecit mihi. a 4.
Sicut erat in principio. a 4.
Sicut locutus. a 4.
Manus tuae. a 5. Sep. **979–83, 984–8**
Fragments of same, Manus tuae, a 3; Veniant mihi, a 4 **45**
Miserere mei. Pt. I. } a 5. Sep. **979–83, 984–8**
Cor mundum. Pt. II. }
Porcio mea. a 5. Sep. **979–83, 984–8**
Precamur sancte. a 5. Three settings **979–83, 984–8**
A fourth setting **984–8**
Regina coeli. a 5. Sep., wanting Tenor **979–83**
Tota pulchra. a 6. Sep., wanting Tenor **979–83**

Instrumental Music.

In Nomine. a 5. **984–8**
Ut re me fa sol la. For Organ **371**

Anthems, &c.

Lorde who shall dwell. a 5. *Burney* **984–8**
O how glorious. a 5. *O. E. Ed.* Organ parts **88, 1001**
The same adapted. Let thy mercy full ears. Sep. A. T. B. only **1220–4**
The same adapted (probably by Aldrich). I will wash. Score **1205**
O praise God in his holiness. A.; T., 1 and 2; B., 1 and 2 **1220–4**
Organ part **1001**
O Lord deliver mee. a 5 (for 2 Basses). Sep., wanting Bass **56–60**
The Lorde bless us. a 5. *O. E. Ed.*: *Barnard.* **984–8**
Organ **1001**
The same adapted. 'O Lord rebuke me not' (see *Husbands*).
Scores **11, 16**
Organ part **1230**
Three Phantasias a 5, of which the first is called 'Diapente'
Sep. **403–8, 473–8**
In score **2**
The 1st. Organ part **67, 436**
Sep. **423–8**
The 1st and 2nd. Sep. **716–20**
The 1st and 2nd. Organ part **1004**
The 2nd and 3rd. Score **44**

WHYTE or WHITE (William).

Six Phantasies. a 6. Sep. **403–8, 473–8**
Score **2**
Of these the 1st, 2nd, 3rd, 4th, 5th. Sep. **423–8**
The 1st and 6th. Sep. **61–6**
Two Pavans. a 6. Sep. **423–8**
The second of these. Score **44**

WICKENS (J.).

6 Chants **1226**

WILBYE (John). 1574–1638. See Fellowes, *The English Madrigal School*, vol. vi.

Twelve Madrigals from the *Second Set of Madrigales*, 1609.
Score, without words **33**
Ah cannot sighes. a 6.
All pleasure. a 5.
Downe in a valley. Pt. I. a 5.
Hard destinies. Pt. II. a 5.
Draw on sweet night. a 6.
Long have I made. a 6.
Oft have I vowde. a 5.
Stay Coridon. a 6.
Sweet hony sucking bees. Pt. I. a 5.
Yet sweet take heed. Pt. II. a 5.
Where most my thought. Pt. I. a 6.
Dispightfull thus. Pt. II. a 6.

Softly, oh softly drop mine eyes (1609), a 6. Score, without words **21**

Five Madrigals from the *Second Set of Madrigales*, 1609, with altered words. Sep. **1074–7**
At mercyes throane. a 3. (As fair as morn.)
Flowe oh my teares. a 3. (Flourish ye hills.)
How fadinge are the pleasures. a 3. (Ah cruel Amaryllis.)
O what shall I doe. Pt. I. a 3. At thy feet I fall. Pt. II. a 3.

Flora when I beholde. a 4. (Lady when I behold.) From the *First Set of English Madrigals*, 1598. Sep. **750–3**

WILDER (Philip van). Called 'Mr. Philips of the king's privi-chamber' in 979–83. Lutenist to Henry VIII and Gentleman of the Privy Chamber to Edward VI. (See *Grove* under *Philips*.)

Aspice Domine. a 5. Sep., wanting Tenor Book **979–83**
Pour vous aimer. Instrumental piece. a 5. Sep. **984–8**
(Both these are found in B. M. Add. MS. 31390.)

WILKINSON (Thomas). Early 17th century.

Heare my prayer. V. A. a 5. Wanting Bass. Sep. **56–60**
Sep. A. T. B. only **1220–4**
Verse part only with Basso **49**

Preserve mee oh Lorde. V. A. a 5. Wanting Bass. Sep. **56–60**

Put mee not to rebuke. V. A. a 5. Wanting Bass. Sep. **56–60**

WILLIAMS ( ). Of the end of the 17th century.
Overture and 8 tunes for strings. Va. and Bass parts only. Sep. **351–2**

WILSON (John). 1595–1674. Mus. Doc. Professor of Music in the University of Oxford.
The whole contents of *Psalterium Carolinum*, 1657. Treble voice with Basso **999**

Lord thou hast made.
Thou whose mercies.
Lord thou in heaven.
To thee I fly.
To thee my God.
Our natiue freedome.
Lord those whom thou.
Who vengeance.
Through humane clouds.
Oh my God to thee.
Eternall wisdom.
Thy mercy's Lord.
My troubles, Lord.
Lord I to thee direct.
O Lord thou seest.
Thou still the same.
To thee my vprightness.
Of peace and reason Lord.
With ready joy.
Lord thou who beauty.
Thou Lord who by thy wise.
Thou who all soules.
Thou that alone art.
To thee my solitary prayers.
My God, my King (unfinished).
Lord thou sacred unity (words only).
Thou that fill'st heaven.

Three Motets, a 3. Treble voice and Basso only. Score **435**
Exurgat Deus.
Surge amica.
Usque quo.

Songs.

Beauty which all men admire. Treble Solo **17**
Clora's false love. Treble voice part only **365**
(Printed in Playford's *Select Musicall Ayres and Dialogues*, 1652, and in Wilson's *Cheerfull Ayres*, 1660.)
Come constant harts. Treble Solo **434**
(A version printed in *Cheerfull Ayres*, 1660.)
Fairest Theina. Treble voice only **438**
Greedy lover. Treble voice only **438**
(In *Cheerfull Ayres*, 1660.)
Not roses coucht. Treble Solo **434**
(A version in *Cheerfull Ayres*, 1660.)
O faire content. Treble Solo **434**
Stay, lovely boy. Treble Solo **49**
(The Answer, *Black maid complain not*, may be by Wilson, but does not bear his name.)
Take o take those lips away. Treble Solo **434**
(Printed in Playford's *Select Musicall Ayres and Dialogues*, 1652.)
Though your sadnes. Treble Solo **439**
(Printed as *Though your strangeness* in *Cheerfull Ayres*, 1660.)
When Troy towne. Bass only **366**
(*Cheerfull Ayres*, 1660).

WINTERSALL (Robert). A 17th-century writer.

A number of pieces for the Virginal, of which those given below bear his name or initials. Probably many other pieces in this MS. are his.

Coranto: Fantacy: 'Twitt twott Come fill the other pott': 'Ipswitch Loue': 'My loue is Lost': 'Now Found againe': 'So wage my Loue': 'Loue is a toy': 'All a morde' (i. e. Allemande): 'The Sarabrand to all a mord': 'The nimble mouse': 'High Landers march': A Sarabrand: 'The Mock': An Ayre: The Sarabrand to the Ayr: The Antick: An Ayre: A Sarabrand for Lute and Virginall: A Coranto: A Coranto for the Lute and Virginolls: The Sarabrand 'made for his Sweet Meetris susana pitts': The Sarabrand **1175**

WISE (Michael). Child of the Chapel Royal under Capt. Cooke, 1660. Organist of Salisbury Cathedral; almoner and Master of the Children of St. Pauls. Killed by a blow 1687.

Awake put on thy strength. V. A. *Boyce.* Score **12**
Organ part **1226**
Awake up my glory. V. A. *Boyce.* Score **12, 14**
Sep. **623-6**
Organ part (twice) **1234**
Behold how good. V. A. Counter Tenor only **598**
Blessed is he. V. A. *Boyce.* Sep. Alto (V. and Chos.), T. and B. Chos. only **1220-4**
Sep. Tr. 1 and 2. Verse and Chos. A. T. B. Chorus **623-6**
I charge you O daughters. a 2 (Treble and Bass), from Playford's *Cantica Sacra*, 1674. Score **18**
Open me the gates. V. A. Score **12**
Organ part **1233**
The Lord is my shepherd. V. A. Score **12**
Thy beauty O Israel. V. A. *Boyce* (where it is said to have additions by Aldrich). Scores **12, 16, 614**
Sep. 1 and 2 Tenor (V. and Chos.), B. (V. and Chos.) **1220-4**
The wayes of Sion do mourn. V. A. Sep. T. (Verse and Chos.), A. and B. Chos. only **1220-4**
Organ part **1234**
Service in D mi.: Te D., Jub., Mag., N. Dim. Organ part **1231**
Old Chiron thus preach't. a 2. (Treble and Bass) **49**
(Printed in Playford's *Catch that catch can*, 1682, &c.)
Poor Gally slaves. a 2. (Treble and Bass voice parts only.) **350**

WITHY (Francis).

Single Chant. a 4. Score **48**

A large number of examples of making closes, &c., in Francis Withy's copy of Simpson's *Compendium*, 1667, selected from various composers. **337**

WITHY or WYTHIE (John).

Almaine. Bass only **1022**

Phantazia. a 4, for 2 Basses **473–8**

In nomine. a 5 **473–8**

Nineteen Fancies for 2 Basses and Organs, and one for Treble and Bass on a Ground **728–30**

Instrumental piece in G mi., for Treble and Bass. By 'Mr.' Withy. Sep. **90–1**

WODSON ( ). Perhaps Thomas, Gentleman of the Chapel Royal, 1581.

Miserere for Organ **371**

WOODE (John). 'Batchelar of musicke.'

Exurge Domine. a 5, wanting Tenor **979–83**

WOODSON (Leonard). Organist of Eton College. Died about 1643.

The mary gould of golden hew. Treble Solo **439**

WOODCOCK ( ), probably Clement.

Two instrumental pieces. a 5. Sep. **984–8**

Browning.
In nomine.

WOODWARD (Dr.). 1744–77. Organist of Christ Church Cathedral, Dublin.

Double Chant in B♭ **1226**

WYATT ( ).

Come shall wee three sing this Catch. Catch. **17**

ZIANI (Pietro Andrea). Of Venice. Published from 1640 onwards.

Six Sonatas (a 5) for strings. Score **3**

In B♭ ma., G mi., E mi., F mi., A ma., F ma.

Sonata in D for strings and Trumpet with Organo. Score **771**

FOR READING ROOM ONLY
UNIVERSITY OF ... ANGELES

UNIVERSITY OF CALIFORNIA
AT
LOS ANGELES

FOR READING ROOM ONLY

UCLA - Music Library
ML 136 O9C4 v.1
L 006 959 536 1

MUSIC
LIBRARY

ML
136
O9C4
v.1
Reference

UC SOUTHERN REGIONAL LIBRARY FACILITY
AA 000 890 791 7